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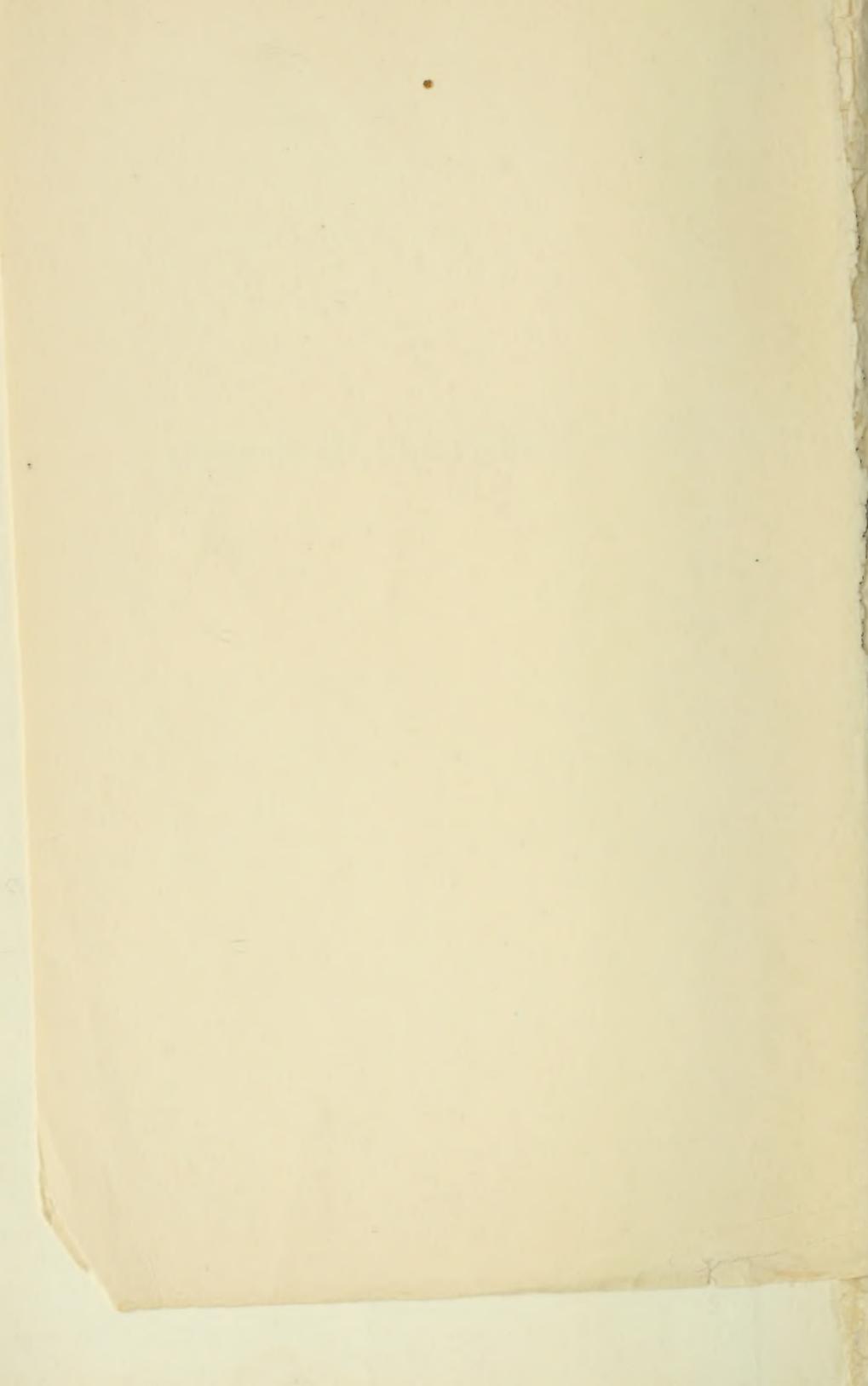
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THE PERIOD FURNITURE HANDBOOK



THE PERIOD FURNITURE HANDBOOK



One of a pair of solid mahogany leather-covered chairs of the American Federal period, about 1820; Empire design, with that distinctive sweep of back, leg, and arm characteristic of the best American work in this style.

Among the Authors' Heirlooms, through the Bullochs of Georgia.

Art F
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THE
PERIOD FURNITURE
HANDBOOK

BY
MR. & MRS. G. GLEN GOULD

Authors of

Monograph on Period Furniture
Monograph on Chinese Rugs
Period Lighting Fixtures

Marginal Sketches by
George A. Brettell and Clotilde Embree

JOHN LANE THE BODLEY HEAD LTD.

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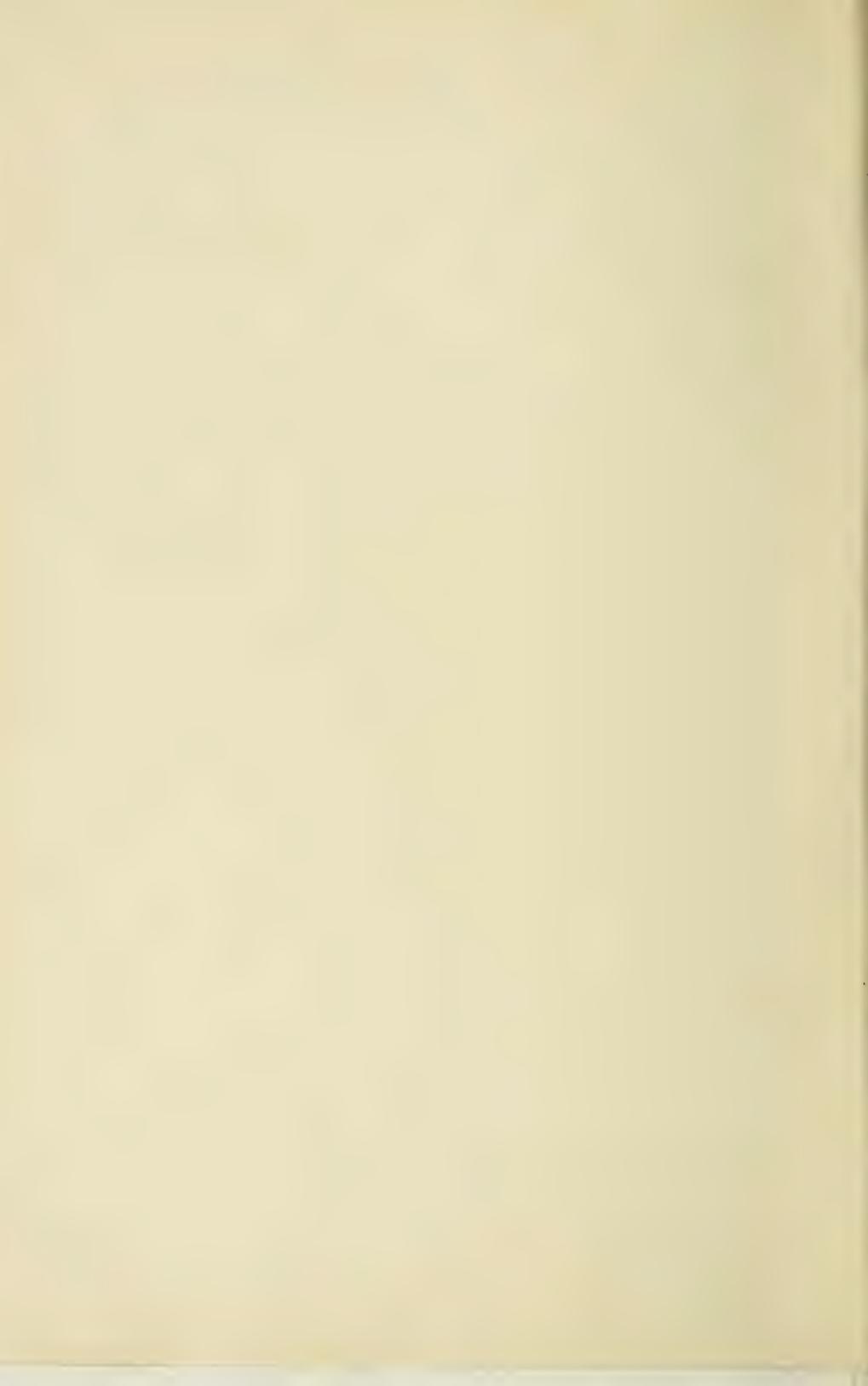
To our friend

MR. SHERRILL WHITON

*President of The New York School
of Interior Decoration*

IN APPRECIATION OF WHAT HE HAS DONE
TO IMPROVE THE AMERICAN HOME

THIS BOOK IS DEDICATED



INTRODUCTION

WHAT we need, in order to form an accurate conception of the style of furniture of any particular period, is facts, and not an expression of a writer's personal feeling, either in preference for any particular style or detestation of it. Unhappily the ability to enjoy what is delightful in every period is not common. The critic who knows everything there is to be known about every one of the period styles is not always as wise a guide as one who has that God-given ability to select unerringly what is best in each. There is not a single one of the period styles which has not some excellent examples of furniture design and craftsmanship to its credit. To discredit the Baroque or the Rococo, the Empire or the Victorian in order to exalt the Gothic or the Renaissance is silly. Each incorporates its own ideas of suitability, dignity, decoration, and comfort. The pomp and state of the rectangular types in Europe and America prior to the 18th Century, all count for nothing when you drop at nightfall into your easy-chair, if it *is* easy. And can you be grateful enough for that welcome over-stuffing of seat, and back, and arms which enfolds you with a restfulness achieved only in the Victorian era!

For our part, and we speak only for ourselves in

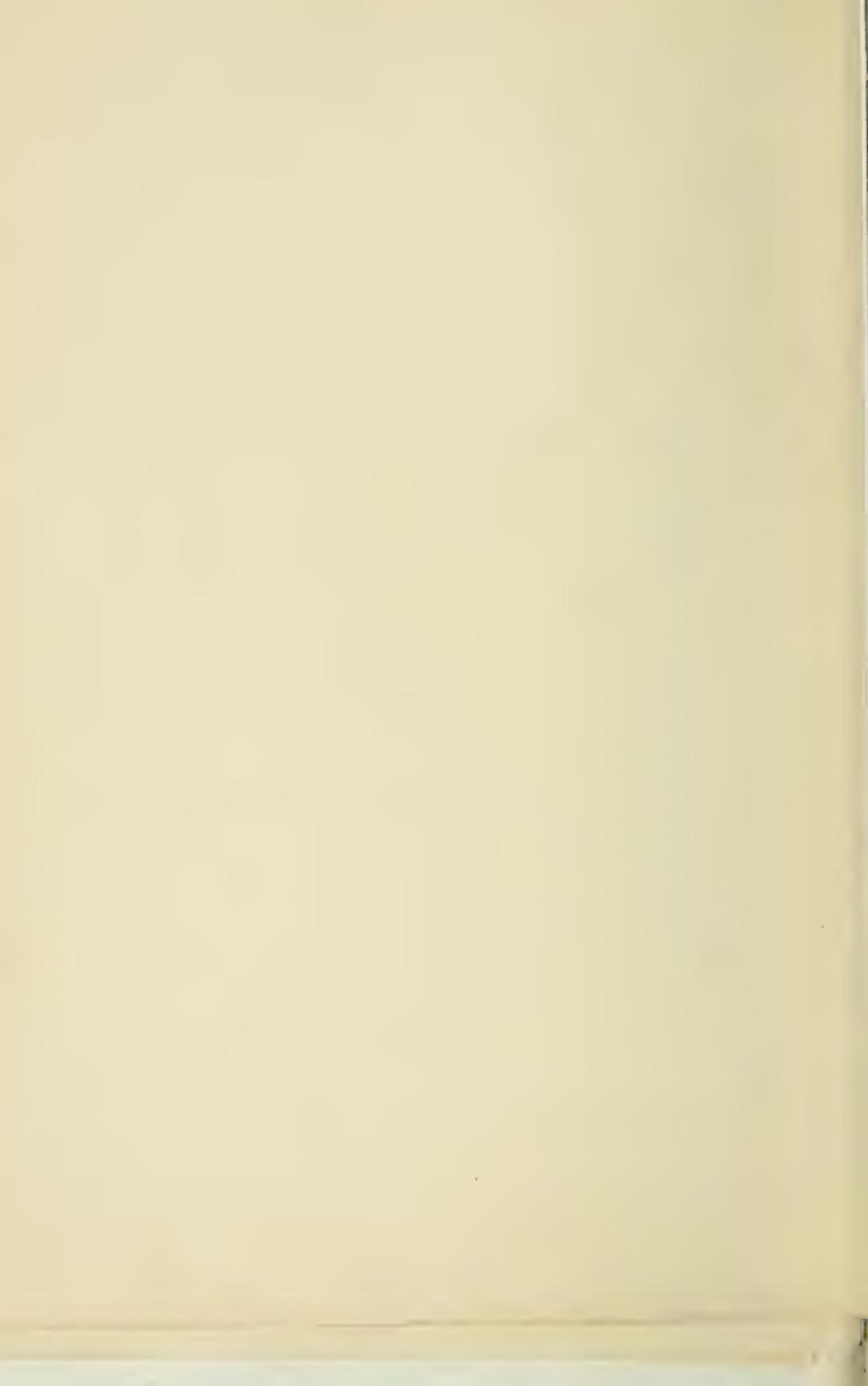
this matter, we hold a grateful affection for a pair—yes a “couple,” of easy-chairs of Empire design, a style which has long been a target for the critic’s most deadly thrusts. With all our training of eye to the appraisement of beauty and proportion, we have never found anything in either of them to offend good taste, and by long association and use we have found much to delight it. Our ancestors must have thought the same about them, for they have come down to us safely through a hundred years. They fit the human frame, like a glove the hand, with that sense of ease and comfort, that acceptable support which is the supreme achievement of the cabinet-maker’s art. Furniture for display comes rightfully under the heading of art objects, furniture for use is as dear to the human sense of domesticity as the garden where the flowers are grown for picking and not for show.

MR. AND MRS. G. GLEN GOULD.

Acknowledgment is made of the courtesy of “House & Garden” for permission to use some of the matter in this book which has previously appeared in the Magazine over the authors’ signatures; and also to Longmans, Green & Co. by whose kind permission several of the motifs for the marginal drawings have been sketched from “Style in Furniture,” by R. Davis Benn.

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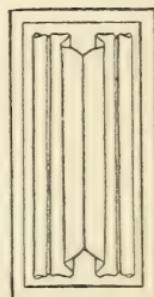
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CHAPTER I

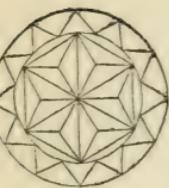
GOTHIC

(1100–1700)

DOWN the many periods of the world's history has appeared much furniture which served the double purpose of use and ornament. Whenever and wherever men have had sufficient leisure, they have decorated the articles they used either for domestic or religious purposes. It is a matter of even more than curious interest to study the furniture that has come down to us from Egypt and Rome, and the traditions preserved in China or available from the monuments of Greece. We find that the shaped or curved chair or couch leg was common to Egypt and Rome in the form of a carved animal leg, including its hoofed foot. China had shaped its chair legs into the true cabriole form as early as the Wei Dynasty (220–264 A. D.) and had made use of the sedan-chair for traveling at least as anciently as the Han (206 B. C.–220 A. D.). This cabriole leg and this hoof foot played no small part in the furniture designs of the 18th Century, as in those of the 20th, and the antiquity of their origin is interesting.



FRENCH
GOTHIC
LINEN-FOLD
PANEL



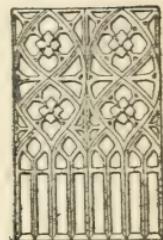
ENGLISH
GOTHIC
DIAMOND
POINT
ROSACE

Carving, inlaying, and other methods of decorating furniture have been used for centuries. Even plaster, applied to wood and molded or carved, colored and gilded, is very far from its origin when we find it in the French chairs and sofas of the 18th Century. In Spain, the Moors had brought such plaster-work to a degree of perfection little short of the marvelous in their astonishing carved palace walls and ceilings, at a time when Europeans, farther north, were living on rush-strewn floors, with a few pieces of rudely made furniture, eating savagely with their fingers and throwing the bones carelessly under the table to await the dogs or the spring cleaning.

Still it is to Europe and not to Asia or the Asiatics, if we make an exception of the Chinese, that we look for the development of those innumerable articles of convenience and pomp which have accumulated to enrich the world's furniture since the Middle Ages. Medieval pieces are rare and treasured, and seldom come to the public eye except in museums. Their construction and ornament in pre-Gothic days absorbed some of the art styles then known to Europe, for the Byzantine Empire, with its capital on the Bosphorus, influenced for many years such European furniture as had any artistic pretension. Asia too added its quota. The Crusaders in their efforts to free Jerusalem from the Saracens, themselves fell under the spell of the Persian art industries widely patronized by the

Saracens, examples of which they brought home with them and spread throughout Europe. In the Near East, as in Moorish Spain during the 12th Century, the amenities of life were general among those who could afford to beautify their homes. The Crusaders returned with such of this sort of treasure as they could transport—cloth of gold and silk brocades, and small coffers or caskets, which served the Easterners as they still do Spain for many domestic purposes as well as for adornment. The lavish type of inlay on these beautiful boxes, and the kind of materials used—unusual exotic woods, ivory, and other semiprecious things, caught the fancy of Europe. The tales, told by the returned knights and their squires, of costly merchandise in palace and bazaar, inspired European craftsmen to the use of more luxurious ornament to please the aroused artistic taste of their wealthier patrons. Chairs, like that at Westminster (13th Century) used for the coronation of the English kings, were covered with ornamental plaster-work and gilded, presenting a sumptuous aspect suitable for a kingly rite.

Classic proportion and ornament were never submerged in Italy, but northern and western Europe felt successively the Celtic and Romanesque as they had the earlier styles of decoration, until they developed a superb and entrancing mode peculiarly their own in the Gothic style. The age of cathedral building, which followed the Crusades and the



GOTHIC TRACERY

pushing of the Moors southward toward Africa into the narrowing kingdom of Granada, brought this new type of ornament into general use. It was espoused with the zeal of religious fervor and entered into the every-day lives of the people as no kind of art or ornament had done since the great days of Greece. Everything that could be decorated in the home or in the Church had its bit of simple or elaborate Gothic tracery or piercing. A little food cupboard in a homelike kitchen was pierced with a simple ornament exactly like one of the motifs picked from the multiplied enrichment of a cathedral.

There have been periodic attempts to revive the Gothic style: once in the 18th Century during the Georgian period, when Chippendale and other English cabinet-makers made furniture in the Gothic mode; and again in the days of Queen Victoria, when a quite modern interpretation of the style had a certain limited vogue. Not until well into the 20th Century however was there any vital attempt to reproduce for domestic use the intrinsic beauty of such superb pieces as the Gothic cabinet and chest, both of which then found a place in formal hallways, in apartments, and in country houses of Tudor and other of the older types.

Both the construction and ornament of Gothic furniture are distinctly architectural and follow quite closely the decorative modes peculiar to the three architectural classifications of the early,

middle, and late periods. In each country, too, the style took on certain qualities which characterize it as French, Flemish, Italian, Spanish, and English.

The Goths themselves were of the North and, overrunning France, Spain, and Italy, brought no art with them to displace that of the conquered peoples. Gothic art was not theirs by origin but by adoption. It originated in the effort of man to glorify God in stone and wood, in gold and silver; and it greatly enriched the world by a beauty which is truly of God. The name Gothic was given in derision but has clung until the style itself has glorified the original term of opprobrium. The peoples of the French and Italian States, in their groping for a new art expression for Christianity, the religion which succeeded paganism in Europe, sought to break completely away from the pagan classic forms of Greece and Rome. When these forms were revived in the Renaissance, the work of the preceding centuries was termed Gothic in a derisive attempt to label it with the name of the northern iconoclastic hordes which had swept over Europe as far as Rome, destroying its ancient art and culture. The term vandalism, characterizing the ruthlessness of the Vandals, one of these same northern tribes, has kept its ugly meaning while that of Gothic, having been applied however scornfully to a decorative style which was supremely beautiful, has become idealized out of all recognition of the word's original meaning.

Gothic construction is uniformly architectural, rectangular, and solid. Its ornament, borrowed from architecture, emphasizes carving, with constant use of linen-fold tracery either solid or pierced, foliated and floral scroll and vine, and figures; with iron mounts much in evidence.

Notable pieces are the painted Italian *cassone*—chest, and the French *coffre*—chest, with fine traceried carving; French and English *dressoir*—dresser or cupboard; inlaid Spanish *silla*—chair, especially curule—X-shaped folding type, the supports either straight or in reversed curves; *buffet*—*crédence*, *credenza*, of France, Flanders, Italy, and England; besides the imposing high-backed *dossier*—bench.

A brief classification will give the scope of the Gothic styles as found in the furniture of these different countries.

France (1100–1515):

Construction: Rectangular, architectural.

Ornament: Design motifs handled differently in different Provinces, but French carving is generally distinguished by its sharp clean-cut detail, giving a flat effect across a minutely carved chest front; a typical precision, and nicety, an exquisite and finished effect, leaving nothing to the imagination but nothing further to be desired. Plain or tooled—worked, wrought, or stamped, leather, and fine textiles woven in Gothic ogival—pointed oval, and

other designs, were used for cushions and loose coverings on chairs and tables.

Flanders (1100-1500):

Construction: French in adjoining districts, primitive central European types in other sections.

Ornament: Sumptuous foliated arcades with scenic designs in relief. Natural rendering of human figure and face, tending to caricature and satire.

Spain (1250-1700):

Construction: Rectangular and heavy in North, and light scissor-forms—X-shaped, in South.

Ornament: French influence in North, Italian in Barcelona. French designs made by Moorish craftsmen. Superbly wrought leathers and sumptuous textiles, locks as elaborate as lace work. Venetian *certosina*—inlaying, popular.

Portugal (About 1250-1700):

Construction and Ornament: Similar to those of Spain.

Italy (1250-1400):

Construction: Rectangular, curvilinear in curule type.

Ornament: French influence in North, oriental in Venice, elsewhere Romanesque. Multiplying of small rectangular panels; beautiful window-like tracery in compartment designs; carving, painting, gilding, *intarsia*—marquetry and inlay, *pastiglia*—gilded or colored

plaster-work in relief, much gilding; Venetian *certosina*—black and white geometrical marquetry of wood, ivory, and bone.

England (1189–1509):

Construction: Solid, architectural, copies of foreign pieces.

Ornament: Carving similar to that in architecture; painting in bright colors; gilding on plaster-work. Openwork traceried designs carved in the solid wood. French influence in early pointed type, Flemish in the 15th Century when linen-fold largely replaced other carving. German influence in ironwork. Rich bright colored fabrics as on the Continent.

There were few articles of furniture and these were practically the same in all countries except southern Spain where the Moorish habit of sitting on cushions left little need for any furniture except the *arca*—chest.

A short glossary of these articles shows their relative importance.

Armoire—a cupboard, originally for armor; later had many uses, especially for linen.

Bed—early models draped, long curtains. 13th Century Spanish beds of iron or bronze, canopied with superb textiles or leather; 14th Century beds of plain wood, later flamboyantly carved and of enormous size and height, the posts hexagonal, etc., carved with lozenge and other motifs. Italian models built box-like on a platform, rectangular

headboard and foot-board, undraped, *intarsia* ornament, painted, small rectangular paneling. English beds heavily curtained.

Bench—in general use. High-backed, canopied for dignitaries, often built in wainscot. Simple type without back used at refectory table. Early French chests with back and arms; 15th Century double bench with bar-back removable for sleeping. Spanish *banco* indispensable and still in use. Italian examples paneled. English *dossier*—with canopied back, used as day-bed, often built in wainscot, paneled and carved.

Box, coffre, casket—bahut, French strong box or leather trunk; early examples elaborately carved. Small boxes resemble larger chests, elaborately ornamented; indispensable household article; often an object of art.

Buffet—sideboard or dresser, the French *cré-dence*, the Italian *credenza*, a sacristy piece when for ecclesiastical use. A paneled chest set on legs and used as cupboard and table combined. An *étagère*—set of shelves, sometimes placed on top for display of plate, the number of shelves indicating the owner's rank and wealth. Its size increased so enormously, sometimes to twenty feet, that it was curtailed by royal decree. French type, double-bodied—that is, in two sections one above the other divided by a plain base, molding or cornice; a display shelf or underbracing near the floor, sometimes resembling the later English court-

cupboard; carved traceried paneling. Underbracing gives extra strength by use of stretchers, or straining rails. Flemish type similar, carved elaborately with figures. English model, the ancestor of the modern sideboard. *Crédence*—a name acquired from its use as a serving table where servant tasted food for suspected poisoning common in the Middle Ages, the master then accepting the food on faith—credence.

Cabinet—rare, used only in great houses; French type with elaborately carved paneling. Italian, fine *certosina* decoration. Spanish *bufete* of the period, very rare. English piece smaller than the court-cupboard.

Chair—for master of the house only; rectangular, solidly boxed seat, arms, and back, or rectangular underbraced legs, rectangular arms on supports. Chair of state enormously high-backed, frequently canopied, elaborately paneled and carved. Considerable variety—Italian and Flemish models of classic type, wood or metal, with arms and back a continuous railing; or X-shaped, of Byzantine type with stretched fabric or leather seat and back. Italian chairs often decoratively painted. Spanish chairs rare—rectangular, back of medium height; or X-shaped. English, box-shaped or X-shaped, paneled and carved. Simple rectangular type, open not boxed, in use until the 17th Century; fixed upholstery in 15th Century.

Chest—most important article. Early models heavily strapped with iron, later decorated characteristically in the different countries and periods with framed paneling, marquetry—designs inlaid with different woods and other materials; painting, colored and gilded plaster-work, carving—in traceried compartments, foliated arches, and floral, foliage, and figure designs. French—*coffre*, sometimes called a *bahut*; Spanish—*arca*; Italian—*cassone*, small chest—*cassetta*, marriage chests in pairs—*albi de ligno*; English chest or coffer, trussing chest—for traveling, bride wain—the marriage coffer, Tilting Chest—decorated with deeds of arms or chivalry. Chests set flat on the floor, or on bracket feet, with or without the framing cut out in silhouette; tops flat, roof-like, gabled, or rounded.

Cupboard or *hutch*—in general use; set flat on floor, on short block feet, or raised on legs; single or double-bodied. The French *huche* was so important that cabinet-makers were known as *huchiers*. In Spain, a rough coffer—ancestor of the *vargueño*. In Italy, simple or sumptuously decorated. In England, the livery-cupboard, *aumbry*, or dole cupboard—for food, candles, etc., with pierced tracery; hutch or standing cupboard also used as a wash-stand.

Dressoir—dresser—of buffet type; very large in late Spanish Gothic examples, for display of plate

which was more abundant in Spain than elsewhere.

Prie-dieu—prayer-stool, combined with reading-desk.

Secretary—rare. Some fine 15th Century Spanish examples.

Stool—in common use. French, *escabeau*; Spanish, *banqueta*.

Table—early type, long boards on removable trestles. A noted 15th Century French example with carved trestles, wide pierced cross brace, top octagonal. Spain, writing and dining-tables. Italy, Umbrian type with end supports on curved base runners, connected by a stretcher; curved apron; top, oblong, rectangular; later of folding type, inlaid; sometimes boxed between end supports; few center tables, some tripod types of wrought-iron with 15th Century voluted supports. English, generally removable boards on trestles; low side-table—buffet; toilet-table. Refectory type general—named from use in refectory, or dining hall, of monasteries; long, narrow, and rectangular.

Wardrobe—carved in the North; *Mudéjar* inlay in Spain. The English *garde-robe* was a small room.

Besides the characteristics which distinguish Gothic workmanship in different countries, the furniture has many in common.

Characteristics:

LEG: Chair—boxed, paneled and carved; or primitive, rectangular with underbracing near floor; also curved curule. Strips of under-



Courtesy French & Co.

FIG. 1. French Gothic walnut *crédence* (1500-10) with characteristic sharp definition of carved tracery, molded pendants, and traceried iron mounts. Double-bodied, open lower section with floor shelf on plinth, cut-out silhouette at floor line forming bracket feet; rectangular with canted corners.

bracing called stretchers or straining-rails. Table—rectangular, plain or carved in varied architectural moldings and enrichment; with or without underbracing, generally rectangular and near floor; end supports on curved base runners. Base or floor runners are strips of wood resting on the floor running between the feet and underbracing the legs. Side floor runners on cupboards.

FOOT: Rectangular, plain or molded; bracket on chest and *credenza*; carved crouching lion for cupboard, etc.

SEAT: Flat, rectangular, wooden.

ARM: Straight, rectangular on solid support which is paneled and carved; or open on single rectangular support.

BACK: Vertical, raked—leaning back from the upright, flat, very high on chair of state, paneled and carved in linen-fold or tracery.

TOP: Straight, rectangular or pointed arch on chair; canopied carved openwork on high-backed chair, bench, and on *dressoir*. Molded and carved finials occasional on side supports. A finial is an ornament which finishes a support or other part of the structure.

CONSTRUCTION: Frankly rectangular and massive, made of wide planks in box-like forms. Curvilinear and lighter construction exceptional, in curule chairs and in curved classic types, especially in iron or bronze with back

and arms bowed about the seat. Oak was much used in France, Flanders, and England; walnut in France, Flanders, Italy, and Spain; and other local woods in each country: beech, elm, and probably pine, and chestnut in England.

ORNAMENT: Paneling, plain or decorated, framed in molding; molded pendants or drops; painting; applied plaster-work—*gesso*, molded, carved, painted, and gilded. Inlay—banding, plaques, etc.; marquetry—elaborate designs in veneer. Carving—pierced, high and low relief. Painting—plain bright colors, pictorial scenes, and figures. Carving—uses architectural motifs: trefoil—a three-leaved or lobed motif, *quatrefoil*—four-leaved, etc.; grape-vine; crocket—small curled leaf or cluster; crozier—leafage in curved form like top of bishop's crook or crozier; *rosace*—rosette, a conventionalized flower; intricate tracery in compartment designs resembling cathedral windows; and *linen-fold*—simulating folded or pleated cloth. Characteristic Gothic motifs variously interpreted in different countries: great variety of *crease* and *roll* in the *linen-fold*, variously silhouetted on the edges of the material; much individuality in handling traceried design: the French precise, sharp, and geometrical, whether in oak or walnut; the Italian suave and fluent, with much

beauty; the English often crude, but vigorous and highly effective. Much naturalness in figure work. Metal mounts: elaborately wrought of iron; long hinges ending in foliations—leaf-age; locks elaborately ornamented with tracery and piercing. Handles and key-plates of bronze in 16th Century.

CHAPTER II

ITALIAN RENAISSANCE

(1400-1643)



HALF
FIGURE
TERMINAT-
ING IN
ACANTHUS

THE furnishings of ancient Rome were so perfected in every detail that they established a traditional style of construction and ornament which persisted, to some degree, in Italy through all the vicissitudes of her history. Even when other styles like the Gothic, Baroque, and Rococo were accepted as fashion, the cult of classic beauty, in its perfect disposition of ornament and its love of beautiful ornament, lent a certain quality to the adornment of furniture that sets it apart as Italian. But never did this purely classic style reassert itself so completely as in the Renaissance period, for at this time classic art and ornament became more than traditional. They were vivid facts in the splendid fragments of architectural carving and statuary which were brought to light by the spade of the digger on the hills of ancient Rome.

We are so accustomed to hearing of archaeological excavations and seeing the articles thus salvaged exhibited in museums and sold by dealers, that we take the handicrafts of the older peoples of the world as a matter of fact. It is difficult for us

to appreciate the stir which aroused Italian artists and craftsmen, when the treasures of ancient days were brought out into the clear Italian sunshine, and the superb rotundity of their modeling produced that splendid effect of high light and shadow, or the delicate carving in low relief gave that flatness of lovely tracery which the classic sculptors knew so well how to achieve. The inspiration seems to have been instantaneous, viewing it across the wide space of more than six hundred years, but it actually took over one hundred years to travel the few miles from Italy into France, and a few years more to reach England just across the Channel.

Brunelleschi, the architect, had not a little to do with spreading this good news of recovered beauty. That was an eventful journey which he made to Rome in 1403, for he brought back to Florence so lively an inspiration that his city became the leader in Renaissance art and handicraft, and Florentine Renaissance furniture ranks among the masterpieces of this period. Architects, who to-day are still under the spell of this inspiration, divide the work of the period into three distinct styles—Early Renaissance 1400–1500, High Renaissance 1500–1540, and Late Renaissance 1540–1643.

Few phrases are so battered from mouth to ear with so little comprehension of their meaning as “The Italian Renaissance.” Symonds took five volumes to set it forth, but without such enormity of



CARVED
BRACKET
FOOT



FLUTED
PILASTER
COLUMN

continued effort we can get a general impression of what it means in furniture design. We can note the characteristics which mark this revival or rebirth—as the word Renaissance signifies, of the designs of Greece and Rome, which continued to delight the Italians for over two centuries and were spread from Italy by the Italians well over Europe. Two qualities distinguish its expression in furniture design: simplicity, which is achieved by precise and nicely balanced construction; and beautiful and elaborately ornamented surfaces.

The salient points to note are the use of classic ornamental motifs: especially the acanthus leaf; the anthemion—a conventionalized ornament, familiarly known as the honeysuckle from a resemblance to its curving bud clusters; mythological figures and half figures which terminate variously, often in acanthus leaf scrolling; masks—actors' masks, human faces, or those of chimerical creatures—the satyr and other fanciful conceptions; animals' heads—the goat preëminent, sacred to the heathen Bacchus. Carving in full relief—the full figure detached from the background, high relief—semi-detached, and low relief—slightly raised; and all of these of superlative excellence, as are the painted, inlaid, and plaster decorations.

The notable articles are the elaborately decorated cabinet, in which the Italians excelled, and which won them fame in France, Spain, and England; the *cassone* which was indispensable and

greatly varied, besides the *cassapanca*—a chest-bench of much dignity and ample proportions, ancestor of the modern sofa, as the *credenza* is of the modern sideboard; tables of pedestal—central support, and refectory types; various chairs, particularly those upholstered in the rich superb fabrics and splendidly tooled leather of the period. Silk and velvet upholstery originated in Italy. Book-cases and book cupboards were occasional, as were mirrors. Fine beds, the posts of column type, were magnificently draped. The bread box—*madia*, was general; as were benches with or without backs; and stools.

The glossary includes the usual articles.

Armadio—*armoire*, a fine cupboard for linens, etc., single or double-bodied, with two or four doors and sometimes a drawer below. Architectural construction, paneling, molding. *Intarsia* in banding, lozenge, and other motifs; richly painted in arabesques, coats-of-arms, etc. High Renaissance examples are taller, with more carving than *intarsia*. Late examples usually double-bodied, with upper section shallower and set back.

Bed—*letto*, early four-post type with high posts and tester, luxuriously draped. Tester—the drapery framework, supported on posts. Paneled type without posts has moderately low headboard and foot-board; the bed surrounded by a platform—*dais*, a *predella*; headboard, foot-board, and sides of dais covered with small rectangular paneling.

Later type with headboard and foot-board a single large panel. Four-post type with low posts and no tester, sometimes canopied, with or without foot-board; often lavishly ornamented with carving, gilding, painted ornament, etc. Arcaded headboards are typical. Bed of modern type set up on legs with moderate headboard and foot-board.

Bench—panchetta, simple type, a board on trestle or on truss supports. A truss is a broad board which stands upright at right angles to the seat, supporting it. The classic elaborately scrolled table end supports are of this type. The Gothic high-backed bench persisted. A chest-bench without arms sometimes has the chest section shaped like a sarcophagus—in-curved at base like a bowl. *Cassapanca* with boxed arms, seat, and solid back; often very large, magnificent, and placed on a dais; ornamented in paneling, molding, carving, *intarsia*. Seat frequently a chest.

Bread cupboard—madia, for food, usually with tall end supports.

Cabinet—lo stesso, an important piece. Cabinet, secretary, bookcase, and *armadio* are similarly constructed and ornamented. Single and double-bodied, with cupboards and drawers variously disposed in the two sections. Highly ornamented, especially in Late Renaissance. Often completely covered with carving in high and full relief, notably figures. A great vogue for these elaborate cabinets spread throughout Europe.

Cassone—chest, an important piece. The most important piece in the Early Renaissance; in the Late Renaissance the cabinet largely supplanted it. Early examples decorated with *intarsia*, *certosina*, *pastiglia*, painting, often by famous artists, sometimes depicting scenes from history, views of gardens, and especially marriage processions for the marriage chests—*albi de ligno*. Later types were carved and often parcel-gilt—partly gilded. Types—box, oblong rectangle; boat, front in-curved at base; sarcophagus, classic form with all sides in-curved and joining a rectangular platform. Top—flat, arched, raised—a center section higher than the edges. Front and sides, flat or paneled. Corner ornaments often carved in high or full relief. *Cassette* a small chest or casket.

Chair—*sedia*, with or without arms. Rectangular type with high or low back; high-backed chair of state. Curule form—a *forbici*, much used in northern Italy, the *Sedia Dantesca*—Dante Chair, or *Sedia Savonarola*—Savonarola Chair; early models of iron, or bronze, later of wood, upholstered in velvet or tooled leather; used at table, for writing, and the folding type carried in and out of doors. Rectangular chair—early type on runners, later underbraced near floor, the lower edge of side stretchers occasionally in scrolled silhouette, carved front stretchers. *Sgabello*—stool chair, with three or four splayed legs or truss supports; narrow back, with scrolled outline, often vase-shaped, carving

or *intarsia*. The *panchetto*—a stool chair, has three rectangular splay legs—that is, slanting outward.

Chest of drawers—late 16th Century examples are like the modern dressing bureau with four long drawers, the moldings sometimes beautifully carved.

Credenza—an important piece. A service cupboard used as sideboard, with two or more doors, a drawer above each. Top, flat, front of architectural structure and decoration. Set flat on floor, with plinth, or molding, occasionally on feet, notably in form of a crouching lion; later, on a gadrooned torus base. The torus base is a heavy convex molding, which in this case recedes from the body of the piece; gadrooning is a conventional fluted motif adjusted to a curved surface. *Intarsia* bandings, moldings, frequently figures in the panels; later carved or with panels framed in molding, a large or small circular wooden door pull in center of each panel. Late examples very elaborately carved. Occasionally found with a top rack or gallery. The *credenzino*—smaller, single or double doored, used as a *commode* or *console*.

Cupboard—simple types like Gothic models. The household *credenza* was a development of the earlier sacristy cupboard; simple and ornate examples—single-bodied, rectangular, or with concave or canted, or chamfered, corners—that is, cut at an angle.

Desk—*cassottone*, or writing-cabinet; double-

bodied, drop-front top section, bottom a cabinet. Single-bodied type, from Venice, with slant-front like modern desk with two long drawers below; set on bracket feet. Tables were also ingeniously arranged with drawers and compartments for writing.

Stool—usually of *sgabello* type, with two truss supports; carved; seat small; occasional drawer in apron below the seat. Apron or skirting is a flat or curved strip of framing below and adjoining a seat, table-top, bottom of cabinet or other piece, running between the legs; more or less ornamental; bottom line straight or in shaped silhouette. Other types of stool—seat square, or round, and upholstered with fine textiles.

Table—*tavolo*, refectory, a single slab top, oblong, rectangular; draw or pull table, same shape, arranged to double its length by drawing two shorter sections out from beneath the top, which then falls into place, making a level table top. Many tables have drawers in their plain or carved aprons. Early models on trestles; late examples sometimes with end supports—trusses, like ancient Roman marble tables, but reinforced—underbraced, by a connecting stretcher, variously designed, often elaborately arcaded. Arcades are architectural arches on column, spindle, or other supports. Small table of same type with square or oblong top. Pedestal table, top—round, square, hexagonal, or octagonal. Many tables are works of art with elaborate inlay and carving. The *ban-*

cone—small writing-table, having boxed section with drawers between the trusses. Other writing-tables have iron-braced turned end supports, with a boxed top, fitted with drawers, a front section lifting for writing.

Characteristics:

LEG: Straight, rectangular, C-curve in curule type, turned—spiral or baluster. Baluster turning incorporates vase, urn, ball, melon and other motifs. Ornamentally carved legs frequent. Truss—shaped, scrolled, carved, on oblong rectangular classic table, *sgabello* chair and stool. Rectangular or turned on refectory table, underbraced near floor. Classic columns, ornamental scroll brackets, and carved figures—cupid, winged chimerical animals, etc., for oblong or pedestal tables. The rectangular, the turned spiral, and the combined rectangular and turned leg, joined by floor runners, are typical, as are the truss table ends. Elaborate ornamental supports for fine pieces. Baluster pedestals with scrolled brackets.

FOOT: Rectangular floor runner—flat on floor, connecting side legs of chair or end legs of table, molded, shaped, scrolled, the ends molded, shaped, carved; paw, crouching lion, or chimera—mythological animal; bracket; bun, and bell on late models. Floor runners on rectangular and curule chairs, on ends of

rectangular table, chest, cabinet, cupboard, *credenza*, *armadio*, etc. Bracket feet on chest, *armadio*, cupboard, etc. Large articles set flat on floor, with plinth or molding, sometimes on corner bracket feet, straight, or elaborately scrolled and carved. Floor runner and paw foot are typical on chair, chest, table, etc.

SEAT: Rectangular, flat, plain wood, upholstered; octagonal and scooped in *sgabello* types; stretched fabric seat occasional on curule chair, especially of metal.

ARM: Horizontal, flat and broad; curved slightly downward with scrolled or carved ends.

BACK: Low, medium, or high according to type of chair. Vertical or very slightly raked, flat. Side supports, extending above top-rail, carved in acanthus, very characteristic. Top horizontal single splat very broad, upholstered; two or more elaborately outlined and carved splats arranged in a ladder-back. High back for chair of state, simply an enlarged low backed chair, finely upholstered.

TOP: Chair—straight, carved scroll, crested. Cabinet, etc., straight top with a cornice. *Cassapanca*, straight or carved crested. Bed—straight, cornice, high or low cresting, pierced or relief carving. A crested top is arched or pointed with ornamental carving or outlining.

CONSTRUCTION: Rectangular, architectural; fine

proportions. Underbracing often low or on floor; tables with H-shaped underbracing, the connecting stretchers plain or highly elaborated. Curvilinear in curule chair. Floor runners typical. Woods—walnut for fine work; pine or cypress when covered with *pastiglia*; oak, chestnut, beech, poplar, elm; other woods for *intarsia*—olive, etc.

ORNAMENT: Carving—architectural character, minute detail, delicate arabesques in low relief, high relief, full sculptured figures; primitive gouged work—incised, and chip carving. Turning—much used in late Renaissance. Beautiful paneling framed in moldings. Gilding of carved ornament or entire article. *Intarsia*, painting—especially scenic panels, and *certosina* work particularly in Early and High Renaissance. Finest *intarsia*, 1475–1525; Giovanni of Verona, work notable. Decorative motifs: Gothic and classic combined in Early Renaissance. The full gamut of classic motifs used later, especially foliated scrolling of the acanthus, arabesques, human and mythological figures, *putti* and *amorini*—cherubs and cupids, winged angel and cherub heads, caryatids—figures used as supports of columns; heads, masks, and figures centering scrolled designs; the candelabrum—a design emanating from an ornamental standard suggesting a candelabrum; drapery, foliage,

flowers, fruit, swag—garland or festoon, rosette. Upholstery—tooled leather, velvet, damask, brocade, and needlework. Mounts of finely wrought iron, occasionally brass especially for nail-heads.

CHAPTER III

SPANISH

(8th–20th Century)



DOUBLE
ARCADED
RESTED
HEAD-
BOARD

SPAIN is a stern and barren land. The terrible conflict between Christian and Mohammedan was fought out on its rugged soil, and the Moor finally expelled from the Continent after centuries of strife and bloodshed. But this strife united Spain politically and amalgamated, as far as might be, the northern and southern elements in the furnishing of the home. These were always distinct, however; for, behind the Gothic mode from France, and the Renaissance from Italy, the Baroque and Rococo from France with a Venetian slant from Italy, stands unchanging Spain with its two divisions of North and South. In the North, Spain was long medieval in the few articles of furniture needed for her fortified *castillo*. In the South, the skilled *Mudéjar* craftsman—a Moor assenting to Christianity, was too adept and adaptable to be cast aside, and therefore the luxury loving hand of the Saracen proclaims itself even amid the restrained Renaissance arabesques he so faithfully copied.

Spain never had a great metropolis like Rome,

Paris, or London to dictate her fashions. The period styles are as distinct there as elsewhere but, lacking this metropolitan dictatorship, they overlap chronologically to an astonishing extent, so that Gothic styles were still current during the Renaissance period.

It was at this time that Spain became the leading country of Europe, and she was enormously enriched by the silver which her *conquistadores* were bringing in from the New World, so that although she had little leisure to learn the meaning of beauty, she had the silver to pay the *Mudéjar* craftsmen still left in Spain, and the Italian craftsmen who had adventured or been summoned there. The results are both interesting and enlightning as her furniture shows.

It is important first of all to segregate the period styles.

Hispano-Arabe—Spanish-Arabian or Moorish (710–1609). Moorish Empire of Cordova included much of Portugal and southern Spain.

Romanico or *Romanesco*—Romanesque (11th–15th Century). French influence in North; Moorish in South.

Gótico—Gothic (1250–1500).

French Gothic (1250–1500).

Mudéjar—Moorish-Gothic (1250–1609), beginning of the Hispano-Moresque style.

Late Gothic, *Gótico-florido*—Flowery or Flamboyant Gothic (1492–1700).



CARVED SCROLL FOOT ON SHOE



TURNED
BELL FOOT

Renacimiento—Renaissance (1500–1600).

Spain's age of splendor. Craftsmen assembled from Italy, France, England, and Germany. Italian style (1500–1600).

Mudéjar—Moorish-Renaissance (1500–1610).

El estilo plateresco—The Plateresque style of the *platero* or silversmith (1500–1556).

El estilo desornamentado—the style lacking ornament (1556–1600), or *el estilo Herrera*—the style of Herrera, Philip II's architect.

Barroco—Baroque (1600–1715). French and Italian influence.

El estilo Churrigueresco—named from the Spanish architect, Churriguera.

French Styles—(18th and 19th Centuries). Rococo, Neoclassic, Directoire, and Empire in sequence.

Spain's interpretation of the different period styles is the most emphatic and local of that of any country. The vigor of the North, and the suavity of the South both proclaim themselves, so that a peculiar over emphasis, or a cunning ornateness distinguishes this interpretation. Construction is characteristically rectangular and primitive, lacking the moldings pertaining to the classic orders—Ionic, Corinthian, etc., even in the architecturally designed Renaissance pieces. Splay legs are typical. Ornament is outstanding and conspicuous, and gilding not spared, especially in the

Baroque period. Carving and inlay are the favorite modes of ornament. Flemish influence is notable in figure carving.

The *vargueño* is Spain's finest contribution to the artistic furniture of the world. Her Catalonian and Andalusian provincial pieces, especially chairs, tables, and benches, are a picturesque addition; but her Baroque beds are the most splendid of all, with their splurge of scrolled silhouette. Convenient articles are conspicuously absent, for Spain knew little of the comfort of the wardrobe, sideboard, bureau, writing-desk, and china cupboard even in the 18th Century when her French neighbor found them indispensable; and scorned the day-bed and *chaise longue*, though she still cherished the luxury of numerous cushions—her Moorish legacy, as was her love of cord and tassels, galloons, fringe, embroideries and canopies.

Portugal was a near neighbor of Spain and its furniture similar. They were ruled by the same king from 1581 to 1640. The Spanish foot, spiral and bulb turning, carving, and intricate ornament are characteristic. Elaborately and somewhat minutely tooled leather is typical, and a certain luxurious love of ornament which suggests an oriental inspiration in its indulgence though not in its decorative motifs. Characteristic use of massive forms, carving and turning mingled, much high relief. Pronounced oriental influence, especially in 17th Century. The Renaissance style was

called *Michelangelesque*. Walnut and imported woods used.

The glossary of articles contains comparatively few items.

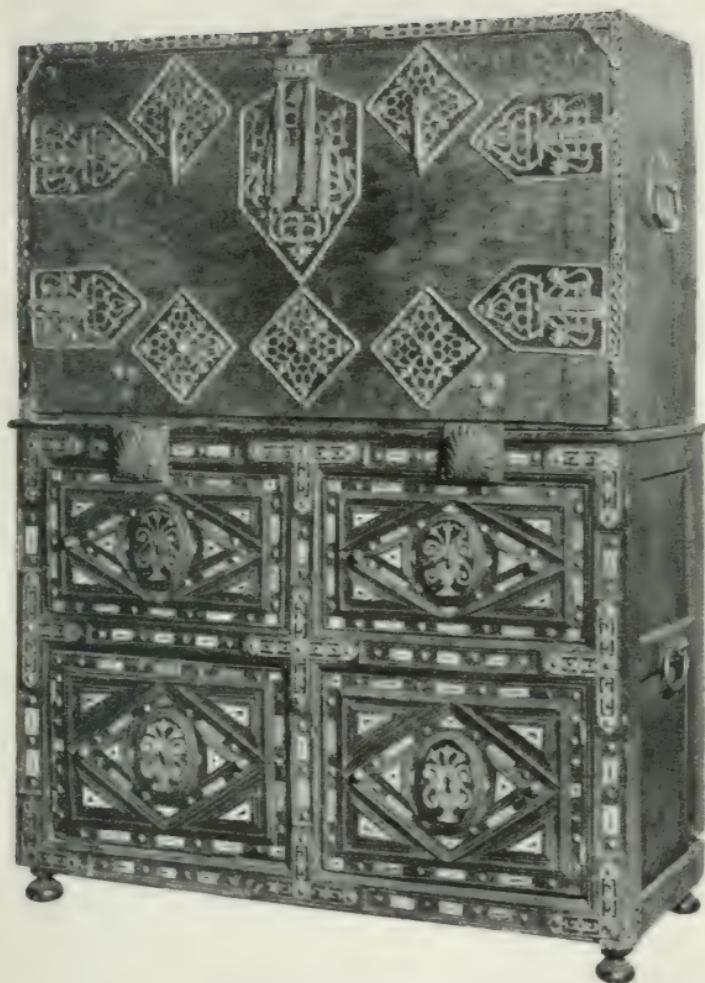
Armario—*armoire* or cabinet, closed or spindled; double-bodied.

Bed—*cama*, Gothic type enormous, flamboyant examples sumptuous with carving, textiles, and tooled leather coverings. Renaissance examples similar, arcaded headboard. Baroque—luxuriously canopied with gold embroidery, brocade, and Spanish lace; headboard crested, painted, gilded, arcaded with several rows of spindles; posts medium, splendid carved finials; often without foot-board. Many provincial types: Catalan models with headboard boldly silhouetted—outlined, in Baroque scrolling, and hung on the wall.

Bench—*banco*, generally used; later examples richly upholstered, seldom carved; back often hinged, legs iron-braced. Important in Baroque period, with claw feet.

Buffet—double-bodied sacristy piece, upper section spindled or latticed, used as buffet in 19th Century. Primitive, chest on legs.

Cabinet or *secretary*—occasional in Gothic period, more used in Renaissance. Renaissance *vargueño* and *papelera* in form of chest set on stand; *vargueño* closed with drop-front; both filled with tiny drawers and cupboards, their fronts lavishly ornamented with inlay or *Plateresco*



Courtesy French & Co.

FIG. 3. Magnificent Renaissance, mid-16th Century, walnut Spanish *vargueño* on cupboard. Upper chest with drop-front, two drawer-pull supports with carved shell ends; decorative arabesque gilded iron mounts backed by red velvet. Cupboard section inlaid with bone; geometrical molded paneling with lozenge motifs; turned bun feet.

carving; iron hinges, lockplates, and plaques superbly wrought, pierced, often gilded, and set over colored velvet, usually red or green. Four types of stands: *puenta* or bridge—trestle, Italian type; cupboard with compartments and drawers; narrow splay-leg table; inlaid X-shaped for *papelera*. Herrera *vargueño* less ornate, stand with classic columns. Baroque cabinet, French, resembling classic temple, marquetry ornament. Cabinets for books have metal grilles or latticework.

Chair—sillon—arm-chair, *silla*—side chair, neither common. Gothic chair of state, high carved openwork back; ordinary back reached shoulders. Renaissance *frailero*—friar's chair, high seat, big rectangular arm-chair, magnificently upholstered, front stretcher design distinguishing it from the Italian. Popular in Europe, and known as the "Spanish Chair." Tooled leather upholstery typical. Baroque—either rectangular or astonishingly curvilinear in leg, back, side wing, and arm; upholstered in leather, or in quilted, embroidered, or French patterned fabrics. Women's chairs increased in number but with seat one third lower than the men's. Provincial chairs typical: heavy looking, ladder-backs with exaggerated top cresting, imitating lacquer—red in Andalusia; red, green, and ivory white in Catalonia. Santander—spindle, arcade, and ladder-back; primitive gouging or carving. Navarre and Aragon—arcaded spindle-back. Rush seats general, corded in San-

tander, and Mallorca. Curule—*de tijera* or scissors chair, persisted from Moorish days.

Chest—arca, important piece in all periods. Gothic types carved, paneled, painted, sometimes gilded; *Mudéjar* inlay; covered with leather—plain, superbly tooled, geometric nail-head decoration, fabric—especially velvet and damask, ornamental nail-heads, bands, and locks as ornate as lace work; top—roof-like, gabled, flat, or slightly rounded. *Arcon*—ponderous piece. *Aquilla*—small chest or box, numerous varieties, also known as *cofrecitos*. Renaissance chests typically decorated. Baroque—richly upholstered, usually velvet, brass nail-heads; often set on elaborately carved and gilded stands. Many provincial types: Catalonian different for bride and groom; Mallorcan, velvet or silk covering.

Settee and *sofa*—French Style, Baroque and later periods. Settees with three or four chair backs, flat splats or spindles, rush seat or upholstery, figured Valencian silks. English type in mahogany 18th Century Mallorcan sofa.

Stool—banqueta, in general use, like bench; low, turned legs, velvet upholstery, nail-heads; tapestry or needlework for French types.

Table—mesa. Renaissance—leg or truss, splayed and iron-braced; turned spiral, sharp ring, etc.; top—square edge, not molded; monastery table very high. Herrera type heavy, clumsy. Baroque—inlaied, lyre-shaped trusses; carved edge of slab

in Granada. Baroque and Rococo *consoles*—side or pier-tables, French type. Provincial types: gate-leg, round top; *torcinera*—pork table, for sausage making, rectangular.

These points characterize Spanish furniture.
Characteristics:

LEG: Chair—straight, rectangular, plain; simply carved in vertical lines, gouged ornament typical; underbraced: runner feet not as common as in Italian types; front stretcher simple or elaborately carved in characteristic pierced geometrical ornament or scrollwork; underbracing often repeats the carving or design of back or top-rail as in arcades; side underbracing wide with shaped lower edge. Combination of plain and turned ornament as in Italian Renaissance and English Jacobean; turning of many kinds, especially varied in spiral types. Curved crossed underbracing with turned finial. Curule. Baroque curves with scrolled stretcher near floor. Later types followed French and English models with tapering, reeded, and fluted, or cabriole legs. Table—characteristic trestle legs, splayed outward, turned or with scrolled outlines and similar cross bracing; legs with double splay—turned outward toward both ends and sides of table, are typical; often underbraced with scrolled and ornamental iron supports; lyre-shaped scrolled ends—trusses; stands for cabi-

nets—*vargueños*, with ornamental table ends, like classic Italian truss end tables, often connected with classic arcades and spiral columns sharply turned; columns vary, some are all spiral, some all fancy turning, or ornamented, and some mixed.

FOOT: Plain rectangular foot on straight leg; scroll or paw foot on scrolled leg; turned foot in ball, bell, or bun shape; molded or with elaborate acanthus leaf carving on tables and stands, especially for *vargueño* or other cabinet stands; paws or buns on chests; runner feet occasional; ball-and-claw and other foreign forms in later models. Spanish foot prevalent in Portugal: a large shaped foot carved in the form of in-curving scrolls. Table—rectangular, plain, carved or reeded; a single bun or other rounded form supporting a heavy low underbracing; carved paw or acanthus leaf; scrolled with scrolled trestle ends.

SEAT: Rectangular, broad, sometimes shallow, with or without apron front. Rush, straw, corded, wood, upholstered flat, slightly cushioned, leather or velvet often nailed to sides unsupported like a hammock. Large metal nail-heads, plain or openwork, all around seat; openwork arabesque nail-heads typically Spanish, iron or brass. Carved or shaped seat rails characteristic.

ARM: Horizontal, broad, flat with square ends shaped into a molding, rounded or scrolled; support rectangular, straight, plain, or carved. Shaped curved arms dropping—dipped, in middle or sloping downward with scrolled or carved ends; supports—reversed scroll, spiral, turned or rectangular, plain, reeded or carved to match leg. Spirals for both arms and supports.

BACK: Vertical or slightly raked; flat or slightly curved; upholstered in leather or fabric. Broad top-rail of carved wood. Leather or fabric often the only support of back or seat —hammock-like. Arcaded, sometimes double arcade with spindles, as in Italian types; lower edge of bottom horizontal splat often shaped in curved outline. Two or three horizontal carved splats with shaped edges, often with pierced ornament; high arched top-rail. High upholstered backs often flare backward at top.

TOP: Straight, arched, crested and carved. Corbels in reversed scrolls carved on chair side supports; knob or vase finials on chair and bed posts. Headboards of beds crested, often with single or double arcade. Straight tops to cabinets, especially *vargueños*; classic types, pediment or broken pediment.

CONSTRUCTION: Similar to Italian Renaissance;

quadrangular—rectangular, simple, primitive, or architectural and elaborate; sturdy, under-braced heavily, characteristically supported by curved and ornamental iron braces. Typical supports are trestle-like in tables and benches; chairs sometimes curule shape. Structure often arcaded, as in chair backs and front supports, bed ends and table supports. Woods used—principally walnut, oak, and chestnut. Marquetry—wood; bone, ivory—stained or plain; tin, etc.

ORNAMENT: Bold; floral, architectural, and geometrical. The most distinctive characteristic of Spanish furniture is a blending of Moorish design, both in its general character, its arabesques and geometrical motifs, with Spanish Renaissance ideas of ornament—an echo of Italian types. Turning similar to Italian and Flemish, but with characteristic arrangement of narrow rings and shaped motifs. Spiral supports, loosely twisted or sharply elongated, are typical. Pilasters, medallions, and paneling, especially in lozenge shapes. Bold carving in rosettes and primitive gouge, or chip work in simple patterns; or simple incised scroll, and floral ornament are typical, except where wood carving becomes elaborate sculptured ornament with figures and acanthus scrolls. The shell of St. James—*Santiago*, Spain's patron saint, is often

found on the *vargueño*, especially when for ecclesiastical use in the monastery, symbolic of—

“... good Saint James upon the milk white steed
Who leaves his bliss to fight for chosen Spain.”

Typically Spanish is the elaborate inlay of ivory, bone, ebony, tortoise-shell, bronze, silver, and colored woods, often outlined in vermillion and black, especially on cabinets, following the Saracenic or Moorish trend of geometrical ornament, sometimes including birds, animals, and flowers. *Intarsia* of Italian type used in Renaissance. Upholstery: velvets, especially heavily embroidered in gold; gimp and fringe; arms, seats, backs, and screen panels of finely tooled leather in geometric strap-work or floral designs, often gilded and colored. Finely tooled leather is distinctly a Spanish characteristic. *Guadameciles*, or tooled leathers, seem to have taken the name from Ghadames, an African Moorish village. Beautiful metal mounts and ornaments of wrought-iron and pierced brass are the most distinctive characteristic of Spanish ornament: large plaques—oblong, square, diamond—lozenge, or oval shape, with bold outlines of conventionalized foliage, or delicate and elaborately pierced arabesque, under which red or green

velvet is often fastened to set off the metal design by its coloring. Large circular nail-heads—*chattones*, or oblong openwork ones are a typical finish, of iron or cut brass. Typical drawer pulls are very long pendants, plain or ornate. Large conspicuous key-plates and locks are common. Carved finials, especially brass, are typical chair ornaments. Abundance of ironwork in bracing and fancy supports and grilles is essentially Spanish, for Spanish iron mines were notable from ancient Roman times.

CHAPTER IV

DUTCH AND FLEMISH

(14th–18th Century)

THE Netherlands, literally the Lowlands, the countries we now know as Holland and Belgium, have often faced two ways in their styles as well as their politics: Holland toward central Europe, and Belgium toward France. The boundaries have shifted somewhat. Flanders, the Belgium of today, came under the rule of the House of Burgundy in 1300. It was a ruler of this line who, in the 16th Century, united the Lowlands with Spain, Portugal, and Germany, and, as the Emperor Charles V, dominated all Europe. With the passing of his dominance in 1555, came the formation of the Dutch Republic, less than a quarter of a century later (1577), and the ascendancy of Holland in the Netherlands and on the seas. From this time onward certain Dutch preferences in style, both for form and ornament, asserted themselves over the French style of Flanders, and extended as far as England during the Elizabethan and Jacobean periods, and became as one in the reigns of William-and-Mary and Queen Anne.



OPEN
SPIRAL AND
RING TURN-
ING



But this style was far from being divorced from the French, for it was during this time that Daniel Marot, the great French designer, emigrated to Holland, when the Protestants were forced out of France with the Revocation of the Edict of Nantes (1685) by Louis XIV.

In Holland Marot was greatly influential in establishing *le style refugié*—that is, the style of the refugee, the French artists and craftsmen who had taken refuge in Holland, as they did in England, Italy, and Spain. It is this style which was similar on both sides of the water, especially when the Dutch William became King of England, although Charles II, himself a refugee in Holland, earlier took it bodily to England with his restoration.

The Dutch trade with the Orient made lacquer and oriental designs familiar elements in the Dutch home, and Holland's trend to exotic and highly decorative interiors was marked.

While provincial furniture clung to its local character of structure and ornament, the period styles are distinctly marked in all fine cabinet-work, and follow their general European sequence. *Burgundian* and *Late Gothic Period* (14th and 15th Centuries):

Construction: Primitive, heavy. Trestle board tables, folding chairs and benches, simple beds, for transport as the nobility moved from place to place in their domains. Little movable furniture in 14th Century; beds, benches,

chairs, dressers, and wardrobes usually built into the woodwork. Oak general.

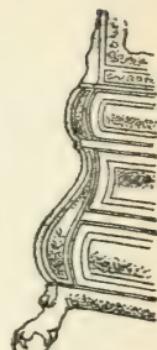
Ornament: Paneling, molding carved in the mass, not applied. Gothic carved decoration in the Burgundian manner, a wealth of bas-relief and bosses. Inlay of ivory and ebony, especially on tables. Painting, red a favorite ground color with rosettes in white. Cushions of rich Flemish textiles, sumptuously embroidered; Flemish and Spanish tooled leathers.

Articles: The principal articles in this period are the *armoire*, *coffre*, *dressoir*, and *escabeau*—bench. *Dressoirs* twenty feet long, with five rows of shelves, were occasionally used for the ceremonious display of princely gold and silver plate. Chairs and tables were beautifully carved. Flemish carving was notable in France, Italy, Spain, and England.

Renaissance (16th to mid-17th Century):

Construction: Rectangular, architectural with pediment, columns, and moldings, following the French styles of Louis XII, François I, and Henri II. Walnut the fashionable wood.

Ornament: Wealth of ornament in the fine massive pieces. Renaissance motifs, with characteristic use of arabesque widely spaced in simple delicate scrolling, the design symmetrical, of candelabrum type. Carving in low relief, floral forms preferred to human and



DUTCH
SWELLING
BOMBÉ
FRONT

animal figures; pilaster, niche, caryatids and chimeras as supports. *Cuir* and *banderole*—*cuir*, an interlaced motif as of strips of leather; *banderole*, ribbon streamer; *cartouche* with *cuirs* typical. *Cartouche*—a scrolled framework enclosing a flat, convex, or concave surface, often containing a coat-of-arms. Flemish carving world famous for vigorous decorative effect. The Burgundian style of Hugues Sambin the most notable. Spanish influence in carving in Late Renaissance, virile arabesques terminating in masks, grotesques, and dolphins. Magnificent colored and gilded tooled leathers; Spanish designs in high relief, large floral patterns of oriental inspiration; Flemish designs in low relief.

Articles: Cabinets were notable in the Burgundian style; *armoires*; and cupboards for porcelain and glass.

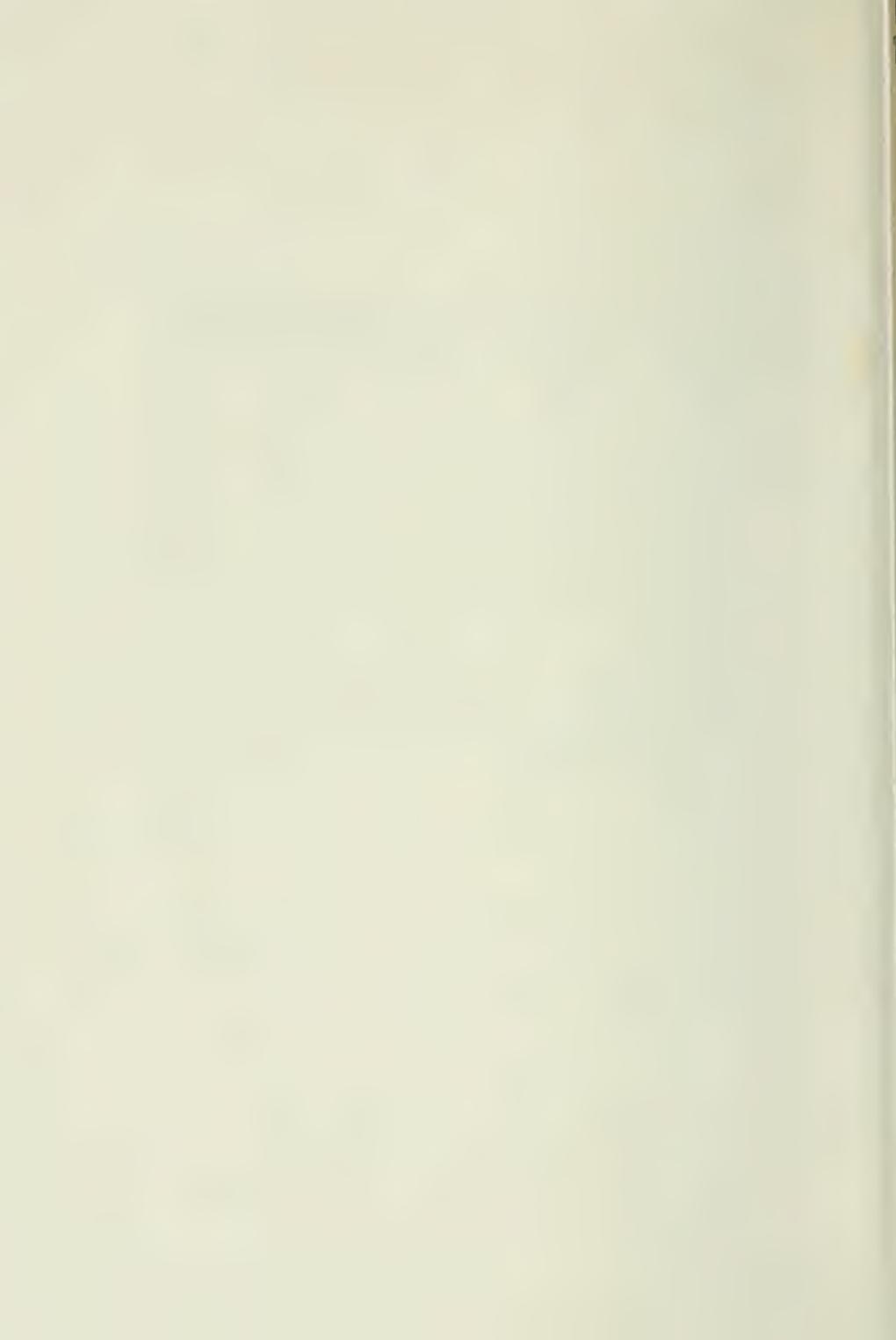
Dutch Supremacy and *Le Style Refugié* (mid-17th-18th Century):

Construction: Rectangular, lighter but sturdy, in Louis XIV style—Baroque. Fantastic and oriental types, often made in Orient from Dutch designs. Oak, walnut, *sacredaan*—Javanese mahogany, pale orange color, hard and fragrant; ebony, pear and other fruit woods, pine, etc. Inlay of *palissandre*—violet-wood from New Guinea, Brazilian kingwood



Courtesy The Metropolitan Museum.

FIG. 4. A 17th Century walnut Flemish table with marquetry top, a drawer in the framing; four open double-twist spiral legs on sharp ring-turned bases, and bun feet; two inner vase baluster turned legs; flat H-shaped low curved underbracing supporting elaborately turned vase finial.



—chocolate-brown with black veins, and other exotic woods.

Ornament: Turning, moldings applied in geometrical designs; waved ebony moldings typical. A craze for marquetry in large floral patterns, especially tulips, in exotic and dyed woods, brightened by ivory and mother-of-pearl in petals and birds' eyes; costly inlays—silver, marble, painted glass, precious stones, etc. Italian influence in Flanders, carving preferred to marquetry. Dutch carving more extravagant than the French, and it is well to remember that Grinling Gibbons, carving in England, was a Dutchman, or of Dutch descent. A curious vogue for carving in the *genre auriculaire*, restless scrolls copying the human ear. *Chinoiserie*—Chinese fantastic conceptions. Upholstery—Utrecht velvet, figured rep, and other fabrics, decorative embroidery. Gilt bronze mounts highly elaborated, very large and decorative, foliated and etched, on cabinets.

Articles: Great increase in number and variety; *kas*, cabinet, and chest supreme. Tea-table, tea-buffet, china cupboard, screen, and gaming-table much in evidence.

French Styles (18th Century):

Construction: Lighter, curvilinear in Louis XV type, rectangular in Louis XVI, and cur-

vilinear in Empire. Dutch types reverted to heaviness and over elaboration. *Bombé*—bulging curved fronts and sides of large pieces. Rare woods in vogue.

Ornament: Flemish types followed French. Dutch became heavy, a vogue for the Empire style in 19th Century. Lacquer and japping, imitated in varnish—*Vernis Martin*, named from its French originator, Robert Martin. Good Flemish carving in *Régence* and Louis XV styles. *Chinoiserie* and *singerie*—designs containing monkeys—*singes*, fashionable as in France. The Rococo exaggerated in Holland. Upholstery—tapestry with scenic and floral patterns, printed *toiles* of Jouy type, especially Huet's designs, many *palampores*—cotton hand painted or printed hangings from India, in Tree of Life design, especially for bed hangings.

Articles: Articles of elegance increased in number and variety. Small tables for different purposes in the French style; screens of oriental inspiration, carved, inlaid, and lacquered; and especially ornamental floor clocks, often similarly decorated. The cabinet was still an *objet de luxe* and the fantasies of Rococo ornament were lavished upon it. The graded top arranged to display rare porcelains was characteristic of this period.

The glossary gives a survey of the articles made

in the many periods and styles current in the long history of the Netherlands.

Armoire—architectural. Burgundian type resembles Renaissance cabinet, double-bodied, smaller top section; later single-bodied. 17th Century Dutch *kas*—enormous cupboard or linen press, heavy overhanging cornice, deep moldings, large ball or bun feet; plain or architecturally ornamented, and richly carved. Oak, ebony. 17th Century *armoire* smaller.

Bahut—double-bodied, resembles buffet.

Bed—four-post, canopied; early type completely draped. Renaissance model architectural, columns, caryatids, etc.; carved, painted, gilded, inlaid. 17th Century, turned posts and legs, completely draped with *pommes* at corners of fabric-covered tester. *Pomme*—literally apple, a conspicuous plump finial composed of a bunch of ostrich plumes in an urn, a bouquet of silk tassels and ornaments, or turned wooden bulbous finial, plain or covered with velvet. Baroque and Rococo types, scrolled, crested headboards. 18th and 19th Centuries, oriental enrichment in lacquer, inlay, carving. Oak, walnut, etc. Fine Dutch day-beds.

Bench—Gothic and Renaissance types; primitive or ornate. Early considered the seat of honor, canopied and made comfortable with rich textiles. High-backed settle. Chest-bench. *Forme*—seat divided by arms for each sitter. Many 17th Century benches with ingeniously arranged movable

backs; some spindle backs. Sumptuous 18th Century examples, very remarkable pieces.

Buffet—double-bodied, Gothic and Renaissance types, open or closed top.

Cabinet—Flemish cabinets collected as art objects by the French in the Renaissance period. Double-bodied, top section smaller and set back; Italian and French types, skillfully and lavishly carved in oak, later walnut. Luxurious inlay of silver, enamel, amber, Venetian glass, marble, etc. 17th Century Dutch, in the new floral marquetry mode, with magnificent gilded bronze mounts; chest of drawers on underbraced spindle legs. 18th Century models have a characteristic graded top section for porcelain display. Dutch *bombé* type of vast proportions. Top and door-tops similarly shaped.

Chair—Gothic types in various curule models, iron, brass, silver, wood. Flemings noted for carved Renaissance chairs and tables; copied French and Italian models; beautiful upholstery, ornamental nail-heads of iron or brass. Spanish rectangular type popular. Dutch 17th Century, great variety in carved oak, walnut, ebony and other rare imported woods; high-backed, low-seated model typical; turned leg; cabriole leg with hoof foot; later claw-and-ball foot and jar splat back. Finely carved Flemish scrollwork ornaments entire framing in one type with crossed underbracing supporting a carved ornament, scrolled legs and feet,

mirror-backed—framed in crested scrollwork like a mirror, a caned panel in place of a mirror; Dutch bowed, or hooped, back—side rail and top-rail one continuous bow; seat caned. *Le style refugié*, carved and gilded; claw or paw feet; C-scrolled underbracing joined in center. Upholstery, leather, Turkey work—knotted needlework resembling oriental rug, caning, Utrecht velvet, embroidery, figured rep; 18th Century in tapestry.

Chest—an important piece, in general use. Gothic marquetry models typical. Carved Renaissance models, delicately or richly ornamented in Renaissance style. Flemish chests or *bahuts* much used in France—*bahut*, *coffre*, or *cassette de Flandres*. 17th Century examples, architectural with fluted columns, strong moldings, and bold ornament, a pictorial episode in central front panel.

Clock—tall floor cases in Marot's style, highly ornate with carved scrolls, cresting and finials, on bun feet. 18th and 19th Century Dutch and Flemish designs sent to Orient for execution in lacquer. Fashionable model with short *bombé* base on paw feet.

Commode—in French style. Flemish *tronkas*, for linen and lace.

Crédence—sideboard with drawers and cupboards, often combining a buffet—open shelves, above. Different types as in France and Italy, simply or elaborately carved.

Cupboard—early types built in wall. Later of rare woods like cabinet; double-bodied, open top section common. Dutch *kas* most distinctive model, for many uses. 17th Century *vitrines* elaborately carved, with glass doors, for porcelains, etc.

Desk—French and Italian types in the successive styles. 17th Century Italian knee-hole tables; French type with compartments on three sides of top.

Dressoir—development of early French model. Accepted forms permitted four or five shelves for royal use, three for the nobility, and two for the commoner. Early types were accented by a textile-hung back—*dorsal*. Some types, all shelves.

Mirror—highly prized luxury in 17th Century. Beautiful Dutch examples, handsomely carved frames, black or gilded, occasional blue glass border and ornament. 18th Century, carved and gilded frames, heavily scrolled. Rectangular or oval, elaborately crested.

Screen—17th and 18th Century examples in carved rosewood, teak, and ebony, as well as lacquer; panels often textile covered; 18th Century, leather.

Secretary—scribanes—Flemish, lady's type.

Sopha—sofa, much in vogue in late 17th Century, back often extremely high, straight or crested top rolled slightly back; models follow chair de-

signs. Finely upholstered, sometimes with end bolsters.

Stool—truss supports on early models; 17th Century *tabourets*, carved, gilded, and upholstered, with cabriole leg, underbraced, hoof or heavy scroll foot.

Table—many types. French and Italian Renaissance forms with corner legs, truss ends, or pedestal; classic carved ornament. 17th Century types massive. Flemish carved or marquetry tables noted. Refectory; draw; gate-leg—drop-leaf, or hang-ear. 17th and 18th Century types follow French and oriental models; square, round, oval, with turned legs. Many materials—oak, walnut, cedar, maple, cypress, marble, mosaic, and even silver. Inlay, marquetry, carving, gilding. Tea-tables and tea-buffets came into fashion with the drinking of tea, 1660–80, and were handsomely ornamented and important pieces. 17th Century—small round tip table, three splay legs, one hinged. 18th and 19th Century tables made in Orient from Dutch designs, with lacquer and inlay. Card-tables received special attention. *Consoles*, and stands for candelabra followed French styles. Writing—*bureau-table*, chair-table, and bench-table.

Wardrobe—early built in wall; later took form of *kas* or *armoire*. Chests were preferred. Dutch wardrobes of vast proportions, often with waved ebony moldings.

Some typical points aid in classifying the various pieces.

Characteristics:

LEG: Rectangular, underbraced, curule, column, bracket; truss on bench, stool, and table. Turned for bed, and later cabinet, etc. Scrolled, Flemish type with scrolled and carved crossed underbracing supporting a carved ornament. 17th Century—wonderful bulbs on tables. 18th Century cabriole—curved knee, also called bandy leg.

FOOT: Bun, ball, and other bulbous forms, ball on small shoe—peg or base, exaggerated flat bun; very large ball or bun foot on cabinet, *kas*, bed, etc.; rectangular, molded, on *crédence*. Heavy scroll, paw, claw, hoof, and other 17th Century types. 18th Century, Dutch club—pad, with or without base or cushion, web—splay.

SEAT: Large, low; rectangular, broad, square; triangular; flat; later types shaped, rounded corners. Wood, upholstered in textiles or leather, caned.

ARM: Straight or curved horizontally, curule, scrolled ends; sloping slightly downward; turned, spiral, carved; upholstered. Support—turned, baluster, spiral, scroll.

BACK: Vertical, flat, raked, later spooned; low, high, rectangular, arcaded, bowed mirror-like framing; scrolled silhouettes in ladder and

slat backs; finely woven cane, upholstery.
TOP: Straight for chair, chest, *armoire*, cabinet,
crédence, etc. Scrolled, carved, crested for
chair, bed, etc. Straight cornice on *kas* and
cabinet; crested, and broken pediment on
cupboard and cabinet.

CONSTRUCTION: Rectangular in Gothic, Renaissance, Baroque, Neoclassic, and Empire; curvilinear in Baroque, Rococo, and Empire periods. Renaissance pieces, architectural with massive façades. Woods and other materials follow the period styles.

ORNAMENT: Similar to Italian and French, Gothic and Renaissance, with especial emphasis on full vigorous moldings, and full-bodied carving in Renaissance examples. Dutch tendency to overload a piece with ornament. Flemish carving luxurious, especially characteristic in its skillful handling of the acanthus and its figure work. Flemish scroll—reversed scrolls joined at an angle. The full range of classic motifs was employed, and later the rich scrollwork of the Baroque. Typically Flemish is the use of *banderoles*, *cuir*, and *cartouches*. *Le style refugié* was perfected from such diverse elements as the oriental—East Indian, Chinese, and Japanese, together with the Dutch and Huguenot French; and, inspired by Marot working in both Holland and England, produced the re-

markable similarity of the Dutch and the English Jacobean, William-and-Mary, and Queen Anne furniture. Beautifully worked or plain leather and decorative fabrics much used for upholstery: leather in early use; 17th Century—local Utrecht velvet much used, as was damask, brocade, satin, and other silks. Mounts varied with the period. 15th Century iron mounts, beautifully wrought in pierced and foliated strapping on chest and *crédence*. 17th Century iron lock and strap hinges very fine on cupboards; highly ornamental brass foliated locks and hinges in the Chinese style, chiseled gilt bronze and silver. 18th Century brass bail handles with foliated or oval back plates and key-plates. 19th Century, decorative brass mounts in the Empire style, very fine in detail and excellently disposed to ornament the piece, especially on the drop-front secretary.

CHAPTER V

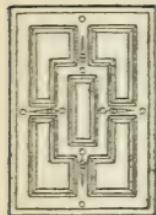
FRENCH RENAISSANCE

(1502-1643)

FRANCE was the home of the Gothic style, and it was so typically French in construction and ornament that France was loath to give up what so admirably suited her native taste. It was long after Italy had completely abandoned herself to the revival of the classic style, and the French kings had married Italian wives, thus making Italian artists and craftsmen welcome, that France yielded the last trace of her Gothic preference during the reign of Louis XIII and the ascendancy of Richelieu. Many Italian and Flemish artists and craftsmen worked in France; among them the versatile painter, Leonardo da Vinci, and the incomparable silversmith, Benvenuto Cellini. Frenchmen, too, had gone to Italy and studied the Roman antiques at first hand. While all of this had its influence, still the distinctive quality of French Renaissance furniture is its Gothic type, which has only assimilated and adapted the Renaissance character, and this to a greater or a less degree.



OUTLINE OF
TRUSS
TABLE END



GEOMETRIC
MOLDED
PANEL

This period includes the reigns of Louis XII (1498–1515), Francis I (1515–47), Henry II (1547–59), Francis II (1559–60), Charles IX (1560–74), Henry III (1574–89), Henry IV (1589–1610), Louis XIII (1610–43); but the outstanding changes of fashion are characterized by the styles of—

François Premier (Francis I).

Henri Deux (Henry II).

Louis Trieze (Louis XIII).

The Renaissance style was introduced from Italy in 1502 in the reign of Louis XII; encouraged and developed under Francis I in his building of Blois, Chambord, and Fontainebleau; becoming dominant under the sons of the Florentine Queen, Catherine di Medici—Francis II, Charles IX, and Henry III. In the reign of Louis XIII, the French had not only mastered the Italian style, but had assimilated it so thoroughly that they were preparing for the perfecting of their own great native accomplishment which came to magnificent expression in the style of Louis XIV.

Le style François Premier was prodigal of ornament. Fine furniture was covered with sculptured wood, much of it in high and full relief; painted or carved arabesques terminating in foliage, fanciful mythological creatures, pictorial episodes, caryatids, grotesques, and above all the King's emblem, the salamander.

Le style Henri Deux was more restrained. Tall

slender columns took the place of caryatids; carving was more moderate, less full relief in ornament, so the outlines of the pieces were more rectangular. Long fluted columns typical.

Le style Louis Trieze, foreign influence still evident. Ornament more complicated than ever, so that in ordinary furniture turning was substituted for carving. Flemish spirit rather than Italian, evident in decoration; massive balusters, heavy garlands with large apples and pears, and little foliage; strong prominent moldings, turned columns. The Baroque style from Italy began to appear.

Construction was largely Gothic throughout the period, with classic architectural forms in luxurious pieces—*objets de luxe*. Carving and marquetry are the chief decorative processes. Upholstery was splendid, of leather or fabric, largely velvet, and often paneled with gimp; short fringe much used. The notable pieces are the cabinets, for which there was a furore in the reign of Henry III, and which were long in favor. Many were imported from all countries, even *vargueños* from Spain; and both foreign and native cabinet-makers, working in France, strove to surpass these lavish foreign pieces. In the reign of Henry IV, ebony was so highly considered that whole cabinets were made of it in the Dutch mode, and the name *ébéniste*—worker in ebony, now became the French term for makers of furniture, as we ourselves have named



STRAPWORK
ORNAMENT

them cabinet-makers, or makers of cabinets. Beds grew stupendous and luxurious, as it became the fashion in the gay world to receive one's friends while in bed, the bed often placed in an alcove. The cabinet with one or more open shelves, really a dresser, was still a very important piece, used for the display of plate, often combining cupboards and shelves and used as a receptacle for treasures and valuables of many sorts. High-backed chairs were magnificent, and tables even more so. Articles were much like those used in Italy. The draw table is known as *table s'allongeant*.

Armoire—architecturally constructed with flat top cornice, or broken pediment. Of oak or walnut. Carving, marquetry; elaborated in the successive styles, often highly ornate. Double-bodied; sections divided by cornice, top section either smaller and higher, or same width and depth but lower; two doors in each, or three above—especially in a low upper section, and two below. Bottom with flat molding on large bun feet.

Bed—*le lit*, often magnificently constructed and carved. *Lit à baldaquin*—canopied bed, four posts supporting tester—*le ciel de lit*. Supports—carved baluster with very large bulb and vase motifs, spirally turned, column, caryatid. Tester—heavy, carved, with overhanging cornice; or completely draped, with carved finials. Headboard—*le dossier*, paneled, carved in relief, or pierced



Courtesy The Metropolitan Museum.

FIG. 5. French Renaissance cabinet, about 1553, of the richly ornamented Burgundian type, in style of Hugues Sambin; carved walnut with gilding, painted interior. Rectangular, double-bodied, straight corniced top with high openwork carved cresting in a complicated rendering of the broken pediment. Lower section on molded plinth, resting on crouching lions.

carving; spindles topped by paneling and cresting; foot-board and side boards. Top—straight, crested, broken pediment. Foot—bun or chimera. Occasional three-poster—boat-shaped, only one post at foot. *Lit en housse*—bed completely draped, name of same derivation as horse housings or trappings, typically Louis XIII.

Bench—*le banc* or *la siège bancelle*—little bench. Italian type of Roman origin, floor runners on all sides; legs—vase-shaped baluster, flat arms at ends, on vase-shaped baluster; cushion strapped to seat. Older type, chest-bench, sometimes with canopy, elaborately carved. *L'escabeau*, type used at table. Many ingeniously contrived. The *forme* is divided by arms for each seat.

Cabinet—*le cabinet*, construction and ornament similar to *armoire*; really an *armoire de luxe*. Double-bodied, top section smaller and higher, or both similar. Top or bottom may be an open-shelf section, or both closed. Top—flat, cornice, sometimes with broad frieze covered with carving; crested; broken pediment top. Great variety of ornament in classic structural forms and motifs; simple examples of fine conception; ornate pieces sumptuous to the point of bewilderment with carving and marquetry. A free use of figures, full length or termed, or term—head, bust, or half of a figure set on a pedestal. Walnut, ebony; marquetry of exotic woods, tortoise-shell, bronze in place of the silver and gold freely used in Italy.

Chair—la chaise; le fauteuil is the arm-chair. Rectangular, high and low backs of Italian types, carved, caned, upholstered; curule, *sgabello*, and ladder-back. Some three-legged chairs, as well as swivel chairs on tripod feet. Chairs of state—high-backed, boxed Gothic form; or Renaissance—crested, or flat top with finials; architectural structure and ornament. Flemish type with rectangular seat, and four legs with H-shaped underbracing, *sgabello* type of back. *Fauldesteuhl*—folding chair, large and low, with back and arms, curule type. Louis XIII models like Italian—broad upholstered top-rail, side supports ending in finials; or high-backed. Three prominent Italian types: rectangular, straight legged, underbraced, low-backed with broad upholstered top-rail; the same construction with high upholstered back, curved arm; high narrow back with turned side supports, carved, crested top, long oval upholstered or caned back panel, arm curved. *Chaise à arcatures*—arcaded, back often with double row of spindles. A very narrow backed side or arm-chair with low seat, canted—cut sides, to fit this narrow back, which is carved or curiously fitted with a single middle baluster: *causeuse* or *caquetoire* type, so named from *caqueter*—to gossip, the back being narrow to facilitate intimate gossip; called *caquetiere à pivot*, when of swivel type.

Chest—le coffre; le coffret—small casket or box.

Arche de mariage—marriage chest, often sarcophagus on paw feet. Usually of walnut in Italian style, carved panels flanked by figures or columns; strap-work, arabesques, and other classic motifs, often in Flemish style. Marquetry ornament. Foot—turned, bun, bracket, paw.

Crédence—similar to Italian *credenza*, a side-board with open or closed compartments. *Buffet*, *dressoir*, and *armoire* often similar. 17th Century *buffet*, double-bodied, two doors in each.

Cupboard—primitive chest—*la buche*, or an elaborate double-bodied piece—*le buffet*, of Gothic type with Renaissance ornament. Construction and ornament similar to *crédence* and cabinet; top section—often higher and closed; bottom—open or closed.

Dresser—*dressoir*, an important piece. Similar to cupboard in construction and ornament, but often extremely elaborate. A double-bodied side-board; both sections open, both closed, or one open and one closed; also triple-bodied, all open. Highly architecturalized; columns or caryatids; superbly carved. Flemish influence.

Pedestal—*le piédestal*, an important decorative accessory. Louis XIII type for different ornaments—statuettes, vases, etc., or for candelabrum—called a *torchère*: of pedestal type—term, on tripod plinth with lion's paw feet; covered with carving.

Stool—*escabeau*, *sellette*, *tabouret*; simple or sumptuous, curule type with hammock seat, legs

elaborately carved, their tops ending in chimera heads, scrolled feet. Folding stools upholstered to match arm-chairs; sometimes painted.

Table—le table, generally rectangular and oblong; draw, or refectory types. Legs at corners or truss supports, trusses simple or, as in the fine Italian models, joined by arcades. Pieces attributed to Hugues Sambin are splendid with abundant ornament. Six-legged type, with column legs.

Characteristics:

LEG: Rectangular, turned, spiral, plain column, splayed leg or splayed truss on *sgabello* chair; term—tapering downward, rectangular pedestal type; curule. Underbracing—floor runner, H-shaped near floor, X-shaped, carved, an extra elaborately scrolled front rail below the seat, double set all around. Bed—melon bulb, etc. Table—like chair, or with truss ends.

FOOT: Rectangular, bun, ball with or without small shoe, bell, floor runner, scroll, bracket, molded rectangular.

SEAT: Rectangular, flat, wood, upholstered, caned, stretched fabric for curule seat; corners rounded, narrowing toward back on *sgabello* and *caquetoire* types.

ARM: Flat and curving toward narrow back; molded; straight; curved slightly with ends scrolled or carved animal heads; on turned, reversed curve, or baluster support. Top upholstered. Spirally turned on similar supports.

BACK: Rectangular, flat, vertical, raked. Italian types: broad upholstered top-rail, sometimes with narrow row of spindles above or below, and with slight cresting; open back with side supports and single splat—vertical upright pedestal shape, broken pediment top; also tall and narrow, carved crested top, upholstery or caning in long central panel. High-backed, paneled, and carved in relief. Double arcade.

TOP: Chair—straight, side rails carved as finials, crested, elaborate openwork carved cresting, broken pediment with urn finials, flat overhanging molding on Francis I high-backed type. Large pieces—cabinets, etc., straight, pediment, carved or plain with or without overhanging molding; crested, broken pediment with bust, statuette, or vase. Headboard—straight or crested with finials.

CONSTRUCTION: Rectangular, architectural with column, pediment—*fronton*, baluster, molding, paneling, etc., often highly complicated with the architectural orders. Large pieces double-bodied. Cabinets, etc., architectural façades. Classic curule chairs curvilinear. Oak, cedar, whitewood, chestnut, walnut, ebony, exotic woods, and semiprecious inlays.

ORNAMENT: Italian style. Carving preëminent; elaborate inlay and *marqueterie*—marquetry, prevalent in colored exotic woods, bronze, brass, tortoise-shell, mother-of-pearl, marble,

etc. Architectural features—molding, paneling, etc., and ornament in the Italian mode. Sculptured furniture typical of important pieces. Much carving was painted in bright colors, and gilded. All the classic motifs used, especially human and animal figures, shell, foliage, more fruit than flowers; initials twined with festoons. Flemish influence evident in strap-work of late period. Upholstery—leather, textiles, especially velvet, damask, and needlework, in vivid colorings. *Pommes* on bed canopy. Much fringe, especially *crespin*—a narrow variety. Mounts—generally iron beautifully wrought, some brass. Gold and silver damascening in ironwork.

CHAPTER VI

LOUIS XIV

(1643–1715)



HOOF FOOT

Louis XIV had a real appreciation of beauty and was happy to reward its producers in all lines of endeavor. This is the great factor behind the encouragement which France gave to the industrial arts in the mid-17th Century. Other kings had brought artists and craftsmen from various countries and bestowed their royal patronage to the end of glorifying their Courts and beautifying their palaces, but Louis XIV outshone them all in his conception of magnificence, and deserved in some degree his title of *Le Roi Soleil*. Colbert, his minister, supervised the various royal works; and a standard of excellence and style was set, which became so definite and aggressive, that the style of this period, though originating in Italy, was dominated by France; so that Italy herself accepted the French interpretation of her own Baroque style, and fell under French influence after the passing of the great days of her Renaissance. England, too, accepted the style so widely broadcast by the Huguenot refugees, as did Holland and Spain.



SHELL

This is the first great native French style, and it was so completed and perfected in every detail in the royal workshops, that it proved irresistible as a decorative influence. Confidence in the value of her achievement gave France the leadership of fashion, so that from the 17th to the 20th Century the styles of all the countries of the Western World have submitted to French dictatorship, admitting the superior taste and art accomplishment of the French nation. Louis XIV came to the throne when a child of five, in 1643, but it was not until 1667 that Colbert established the *Manufacture Royale des Meubles de la Couronne*, which encouraged all industrial arts.

Le style Louis Quatorze—Louis XIV style, was a development of the Late Renaissance or Baroque of Italy. Early work was in the heavy heroic manner of ancient Rome, with trophies of war and the Winged Victory prominent. It is significant that it was in 1667, the year of the establishment of the royal workshops, that France began her wars of aggression which involved the Netherlands and finally Holland's Prince of Orange, later William III of England. It was natural, under the circumstances, that the early designs from the royal shops should flaunt the trophies of war, and they did so. The later style, under the influence of Berain, the artist, showed greater refinement and delicacy. It was a more gracious style, lighter, more slenderly proportioned.

Construction was both rectilinear and curvilinear, with an increasing use of curved forms in leg, seat, back, and front of *commode*. Articles were still massive, as in earlier periods, with their curvilinear elements conspicuous in full Baroque scrolling. Gilded carving, marquetry of colored woods, and decorative gilded metal mounts were the distinctive modes of ornamentation among the numerous methods in vogue. Boulle's mounts were usually of *ormolu* or brass—*laiton*. *Ormolu* is a gilded metal made by the mercury process. The gilding is rich and brilliant and beautiful beyond comparison. Brass is an alloy of copper and zinc. *Cuivre doré*—gilded copper, and *bronze doré*—gilded bronze, were also used. Bronze is an alloy of copper and tin. These mounts were often works of art in themselves—*masques*—masks or natural faces, heads, busts, and half figures, designed by famous artists. They were usually of *bronze doré*, *fondu*—cast, and *ciselé*—chiseled, to sharpen the lines. Pewter, which was frequently used in place of silver in the engraved plaques, sometimes in-set in decorative pieces, is an alloy of tin and lead.

The notable articles are the *commode*—a small chest of drawers, new and characteristic of this period, the *bureau*—a desk, the *console*—especially the *console d'applique*—a half-table of bracket effect, placed against wall, the *armoire*, and the *table*, especially marble topped. The Louis XIV style is preëminently that of the royal shops, which



CABOCHON
WITH
ACANTHUS
SCROLL
FRAMING

produced *meubles de luxe*—luxurious furniture, show pieces—*apparat*. The greatest cabinet-maker of the day was André-Charles Boulle, who devoted himself exclusively to this type of work. Furniture for ordinary use followed the general lines of the finer pieces, with simplified ornament and upholstery or caning. Oak was still the principal wood, with walnut, and other local and many imported varieties.

The glossary of articles includes the newer forms.

Armoire—rectangular, two long doors with tops straight, semicircular, or in cyma curves—ogee or reversed. *Armoire* top, straight, flat or raised top, or with arched crest, incorporating a plinth or platform for a clock or ornament; foot, cut bulb, or a base shaped into brackets at corners and mid-front. Molding, paneling, carving, marquetry; large decorative hinges shaped in acanthus foliage, sometimes used. Boulle's pieces famous, the large surfaces beautifully decorated.

Bed—*lit d'ange*—typical, canopied without posts. *Lit à la duchesse*—rectangular, canopy as large as bed or *demi ciel*—half-sized, without posts. Headboards beautifully carved and crested, often no foot-board; bouquets of plumes as finials on elegant examples. *Lit à pavillon*—draped over a plain cornice. Older four-poster draped bed, with *pomme* finials, still used. *Lit d'ange* often enormous and magnificent with gorgeous embroidered and trimmed hangings; *cantonnieres*—squares of

drapery depending from mattress. Drapery of utmost decorative importance. Framework beautifully carved; low side boards with foot-board in apron form. Legs often cabriole.

Bench—*banc, banquette, and forme*. The *forme* still used in bedroom, but finely upholstered. *Banc à lit*—bench bed, upholstered, with bolster, and sometimes canopy. *Banquette*, an elaborate six-legged bench, with term legs, scrolled underbracing, upholstered, *en suite*—in sets, with chairs, etc., often trimmed with fringe. Term leg is rectangular, tapering pedestal form, suggesting the pedestal support of the termed figure.

Buffet—early examples open shelved for display of plate, like earlier *dressoir*; of enormous size for regal display, sometimes actually made of silver as were other costly pieces of furniture. After the King set the example of sacrifice, by sending the royal silver furniture and plate to be melted for coinage to support the French wars, the nobility followed suit, and display ceased. The *buffet* was for service only; and became a mere convenience.

Cabinet—rectangular, double-bodied, or variously divided into compartments and drawers; architectural enrichment; set on short legs, on carved and gilded *console*, or on stand, with four term double-legs—eight in all; foot, carved ornamental bulbous or other form with acanthus or other ornament, often of metal. Sumptuous with carving, marquetry, lacquer, and metal mounts in-

corporated as important elements of the design; colored woods, especially in bright flowers on ebony; tortoise-shell, engraved copper, threads of copper, lines of scarlet, *cuirre doré* figures, *masca-rons*—masks, and other motifs, used as decorative mounts; beautiful designs in gold lacquer on black.

Chair—rectangular, curvilinear. Early type—rectangular, with broad high back, rectangular and raked, solidly upholstered as is the rectangular seat; top corners rectangular or slightly rounded. Leg—carved term, turned; underbraced—the straining rails crossed—*saltire*, X-shaped, molded, carved. Arms—as long as seat, straight, upholstered, supports rectangular. Later type—back with curved framing, slightly arched, carved, and crested. Leg slightly cabriole. Foot—carved leaf. Arms—curved, plain or upholstered; supports curved. Frames carved, gilded, or painted in mono-tone—single color, as is monotint or monochrome, picked out in gold. Upholstered gorgeously in textiles, leather, or caned, *en suite* with sofa, bench, etc.

Chaise longue—long chair, or couch; a *lit de repos*, or *chaise de repos*. Much used. Chair back at one or both ends, carved, crested, upholstered. Frame carved, painted, upholstered; often with ten legs, rectangular, molded; scrolled underbracing.

Chest—largely supplanted by *armoire* and cabinet, but *coffre de mariage* still in use: elaborately ornamented, now designed to hold the finest wed-

ding presents, and not the trousseau as formerly.

Clock—floor clocks either term form or rectangular and architectural, supporting a pavilion, sometimes surmounted by the symbolic figure of Time. Mantel clock, a favorite Boulle model.

Commode—a luxurious novelty, so named because of its wide usefulness as a commodity; as a desk, dressing-table, wall table—*console*, and chest of drawers for clothing, linen, etc. Rectangular or curvilinear; *bombé*—curvilinear, or swelling front—*commode tombeaux*—tomb *commode*, *commode à panse*—pouch chest. Boulle's *commodes*, superb with metal corners, each topped by a winged head, following down the corners of the *bombé* front and terminating in curved legs and paw feet; apron below drawers with elaborate decoration centered in a mask. Marble top; veneered in *palissandre*—violet-wood or kingwood, etc. Marquetry of bright colored flowers on ebony. Rich lacquer, carved walnut, etc., ornamented like cabinet. Leg—rectangular or cabriole; foot—scroll, ornamental ankle, paw, peg-top—carved bulbous tapering form on small shoe.

Crédence—became a mere utility in a sort of food cupboard.

Desk—called *bureau* or *escritoire*; low and flat topped models more used than high secretary form; large and small; with drawers and every convenience. A favorite flat topped model—rectangular, with applied scroll ornaments at cor-

ners; eight Flemish scroll legs, underbraced in sets of four, the middle space clear; feet bulbous, in inverted acorn form. Hoof foot—*pied de biche*, popular on many types. *Petit bureau de dame*—small desk for lady, of modern type, with slant-top, cabriole leg, cloven hoof—hind's foot, beautifully decorated in lacquer. Oak, walnut, pine, etc.; carving, veneer, inlay, marquetry, decorative mounts; ornamented like cabinet and *console*. Early models occasionally in silver, later in *palissandre*, and other imported woods.

Mirror—in general use; variously framed, popular type—oval, with crested frame, carved and gilded, incorporating typical scrollwork and cupids—the little *amours*, in which the King took special delight. Very tall pier-glasses. Rectangular type, crested.

Pedestal—*gaine*, the rectangular term form typical, on corner bracket feet; a highly ornate piece, with overhanging cornice, used for large ornaments. *Torchère* for candelabrum.

Screen—*écran*, used in almost every room. Single panel or several leaves—*paravent*. Frame carved, crested, often with apron, and ornamental feet. Covered with tapestry, damask, leather; and trimmed with gilt nails, gold braid, and fringe.

Sofa—*canapé*. Evolved from the *lit de repos*, considered of oriental origin and known variously as *canapé* or *sopha*. A new form of the *lit à la duchesse*, a couch or sofa with pillows at both ends.

Typical *canapé* similar to arm-chair, carved, gilded, painted in monotone picked out in gold, silver, etc.; upholstered like chair, and *en suite*.

Stool—folding type much used, large and small sizes; made in sets to correspond with arm-chairs; frames painted and picked out in gold; permanently and beautifully upholstered, *en suite*. *Tabouret*—rectangular, an important piece.

Table—rectangular, curvilinear; carved, gilded, marquetry, painted in monotone and gilding, marble top. Oblong rectangular model with term legs typical; or cabriole with scrolled arched under-bracing supporting a carved ornament at the intersection. Curvilinear top. Raised top, ornamental shaped apron, or pendant of open scrollwork elaborately carved with acanthus, shell, *mascaron*, etc. A small low table with table-cover reaching the floor, or a small table with drawers, or a *commode* was placed before a mirror for dressing. Many novelties: the *bandège*, a small tray-table, double-decked, a smaller tray above; three-sided or five-sided card-tables. *Guéridon*—small ornamental stand with round top. *Console* table, marble or mosaic top, a little squarer than earlier models, term legs elaborately carved, with rams' heads and ponderous garlands. Pier-tables of *console* type, placed below long pier-glasses. The *console d'applique* with scrolls or cupids' figures for legs, curving toward the wall like a bracket, stretchers between the scrolled feet. Tables of walnut inlaid

with ebony, of walnut, of cherry, pine, violet-wood, and other rare woods.

Wardrobe—resembles *armoire* with different interior arrangement for hanging clothing, instead of drawers and compartments.

Characteristics:

LEG: Straight, cabriole, term, turned, bulbous, spiral, bracket, figure—especially cupid. Underbracing—serpentine or straight, molded or carved; X-shaped typical, supporting carved ornament at intersection. Carved term leg frequent on table, chair, etc.; often eight—four double-legs, for cabinet and large *console*.

FOOT: Rectangular, heavy, turned, molded, ornamental ankle, carved bulbous forms on small shoe—often resembling inverted acorn, or cone like a peg-top, stump—an elongated peg-top, small bun on shoe, scroll, leaf scroll, cloven hoof, dolphin, paw, acanthus ending in paw. Rectangular molded ornamental foot typical.

SEAT: Rectangular, broad, shaped in curvilinear type. Upholstered, caned.

ARM: Long, straight, curved with slight or emphatic dip, scrolled end; plain, upholstered. Support—rectangular, turned, curved.

BACK: Rectangular, vertical, flat, raked, high and broad, corners rectangular or slightly rounded; upholstered. Curved frame, flat or

shaped, slightly arched, carved, crested; upholstered, caned.

TOP: Chair—straight, slightly arched and crested. Cabinet and *armoire*—straight molding, arched cresting, raised as a pedestal for clock or ornament. Bed—scrolled, carved, crested.

CONSTRUCTION: Rectangular, curvilinear, and both combined as in the *commode* with curvilinear—*bombé*, front. Architectural in large pieces. Carved, arched underbracing with carved ornament at its intersection, typical. Oak, walnut, chestnut, ebony, a little mahogany, pine, sycamore, etc.; exotic wood veneers—especially violet-wood; various marquetry materials—tortoise-shell, pewter, etc. Marble tops.

ORNAMENT: Early—heavy heroic Roman ornament, trophies of war, Winged Victory, etc. Later—more gracious floral ornament. Carving and marquetry preëminent. Carving in full bodied Baroque scrolling of broad acanthus leaf, shell, *cartouche*, *mascaron*, cupid, ram's head, and other classic motifs. Marquetry—colorful bouquets, baskets of fruit and flowers, vases of colored flowers on black ebony and other grounds. Lacquer, especially black, with elaborate gold floral and bird ornament, occasionally in the Chinese man-

ner. Prolific use of gilding for ornament and for whole pieces. Painting in monotone, *celadon*—a gray-green, popular; the frame and ornament picked out and striped in thread lines of gold, silver, and white. Painted panels and running ornament. Gilded and silvered nails fixed the upholstery of magnificent boldly figured textiles with large floral designs, velvet, brocade, damask, satin, tapestry—Gobelin, needlepoint, printed *toiles*—linen and cotton, leather; upholstered *en suite*, for all fine furniture. Metal mounts of *ormolu*, *bronze doré*, and brass, works of art in themselves, were incorporated in the furniture design, in figures, masks, shells, and scrolled edges, as well as handles and key-plates. Inlay of engraved pewter plaques.

CHAPTER VII

RÉGENCE AND LOUIS XV

(1715–1774)

COMFORT and beauty combined to produce the elegant and practical furniture of the 18th Century on both sides of the Atlantic. England and America, however, owed much to France at this time, for it was during the Regency of Louis XV's childhood—the *Régence* (1715–23), that French taste reached that high standard of selection which has characterized it for two centuries.

Le style Louis Quinze—the Louis XV style, is the Rococo or *rocaille*, a name derived from *roc*—rock, and *coquille*—shell, being a dissymmetrical fantastic use of outline and ornament, suggestive of the mingling of water-worn rockery and shells. Developing from the ornate and somewhat pompous and formal style of Louis XIV, curvilinear forms were more in evidence in the *Régence*, a style which combines the conventional scrollwork of the Baroque with the more natural scrolling of flower, leaf, and stem. The Rococo of Louis XV abandoned rectilinear form and ornament for a charming disorder and disarray, so varied as to avoid repetition, but keeping a strict



RÉGENCE
ACANTHUS
LEAF
SCROLL



CABRIOLE
OR BANDY
LEG

sense of balance and proportion characteristic of the work of the best designers. It is art on a frolic but never really self-forgetful. Monkeys, birds and insects, and almost everything under the sun found their way into ornament in one form or another. As one lures the sophisticated with a buttercup, so the age took even to its salads for its ornament, and endive and celery from the kitchen-garden often took the place of the acanthus.

An Italian origin is claimed for the Rococo style, as for the Baroque, but it owes much of its inspiration to China, by way of the decorative porcelains and lacquers which were then reaching Europe more plentifully. The intimate *boudoir* and other small rooms of the period, scaled down the furniture in size and demanded many exquisite conveniences which the greatest artists of the day cooperated to produce. It is the age of delectable little things, trifles as exquisite as jewels and nearly as precious. The tiny *bonheur du jour* served the Pompadour to indite a *billet doux*, though the sumptuous *bureau du roi* is perhaps the finest piece in the world. Charming *commodes*, *encoignures*, the *duchesse*—a novel *chaise longue*, the *marquise*, *bergère*, *cabriolet*, *étagère*, *canapé confident*; the *lit de duchesse*, *lit à chassis*, *à tulip*, *à flèche*; with *tabourets*, little foot-stools, and screens began to encumber the world with a myriad of costly necessities, many of which it has been loath to abandon.



METAL
LEAF SHOE
FOOT

A mere suggestion of a glossary is all that can be included as a complete one would fill a book.

Armoire—a highly decorative piece; tall, slender, top molded and slightly crested; the body with rounded corners, two long doors with carved Rococo paneling; scroll foot on rectangular shoe. Carving, marquetry, lacquer, painting.

Bed—alcove and sofa beds fashionable. *Boudoir* or sofa beds, with headboard, foot-board, and back, were variously named—*lit d'anglais, de boudoir, en ottomane, à la turque*. Other draped beds—*à tulip*, drapery held by metal tulip; *à flèche*, by an arrow. Four-posted canopied types—*de duchesse, à la polonaise*—sometimes of iron, *à romaine, à chassis, à tombeau*—foot posts lower, *à double tombeau*—posts equal height. *Lit d'ange* and *lit à l'impériale*. *Lit en repos*—day-bed. Fabric covered headboard fashionable. Placed head to wall—*vu de pied*; side to wall—*lit à deux chevets*—two bolsters, placed *vu de face*.

Bench—*forme, escabeau, banquette*—much used; with or without arms; richly upholstered. *Banquette* often of beech wood, caned.

Bookcase—*bibliothèque*, curvilinear, like *armoire*, etc.

Buffet—double-bodied, top section slightly smaller, arched, crested, bracket feet. Shaped front frequent, canted—cut, corners. Highly ornate. *Buffet vitrine*, glass-doored china cupboard.

Cabinet—like *buffet*; ornamental piece of rose-

wood with plaques of Sèvres porcelain, of lacquer, etc. *Encoignure*—corner cabinet, very popular, semicircular front; tall, or low *commode* type with red-veined marble top.

Chair—curvilinear, upholstered, caned. Easy-chair in vogue. *Bergère* or *marquise*—with arms upholstered solidly; *bergère* with loose soft cushions; *fauteuil en confessional*, winged: often very high seat matching large upholstered *tabouret*, and put together to form a *chaise longue*. *Cabriolet*—small arm-chair. *Causeuse*—easy arm-chair. *Gondole*—back rounded about the seat, leg under each arm support, and back, and directly in front. *Fauteuil de commodité* with writing-table attached to arm. *Marquise*—large low arm-chair, generally upholstered in tapestry.

Chaise longue or *lit de repos*—one or two sections. *Duchesse* with *gondole* back. *Lit de repos en ottomane*—draped.

Chiffonnier—came into use about 1750, small piece with drawers.

Clock—curvilinear, highly ornate, for floor, cabinet, etc.; carved and crested.

Commode—often in pairs with Flemish marble slabs on shaped tops; *bombé* front and sides; drawers often disguised by front design; lavishly ornamented. Made *en suite* with *encoignures*.

Cupboard—fine examples like *cabinet* or *commode*.

Desk—*bureau*, or *escritoire*, an important piece;

Courtesy French & Co.



Fig. 7. Delightful Louis XV *chaise longue* with brocade of the period. Carved walnut curvilinear framing. Winged sides of the raked head-rest continued in arms with small elbow pads; top-reversed scroll, broken by small crest, similar silhouette at foot and on seat rail. Carved cabriole legs, scroll feet on small faceted shoes. The end framing with low *gondole* chair back.

cylinder top, lavishly ornamented. *Bureau de commode*—a *commode* with a drawer fitted as desk, with front drawer-drop. *Bureau-table*—favorite, flat-topped writing-table. *Bonheur du jour*—lady's little writing-desk, closed with flap or doors.

Mirror—handsomely framed in Rococo style, fantastically ornamented, carved, gilded, painted, etc.

Pedestal—socle, tapering term or scrolled outline.

Screen—extremely popular and beautifully framed in single panel—*écran*, or three or more leaves—*paravent*. Embroidery and exquisite textiles.

Shelves—étagère—many ornamental wall varieties with shaped shelves and brackets.

Sofa, settee—ottomane popular, upholstered, for two. *Canapé confident*—a sofa with corner seat incorporated at each end, convenient for conversation. Superbly designed, and beautifully upholstered.

Stool—X-shaped upholstered, very handsome for bedroom, etc. *Tabouret*, luxuriously upholstered in colored leathers and textiles.

Table—great variety, large and small, carving, veneering, marquetry. Elaborate carved and gilded frames. Carved oak tables with very slender cabriole legs. Tops, oval or elaborately curvilinear, of colored marble. *Console* tables still in

vogue, highly ornamental with marble top, two or four legs. *Console d'applique*—two legs, sometimes joined at base. Many little tables or stands. Night tables of imported woods, walnut, or fruit woods. Writing-table fashionable. *Table à ouvrage*—work-table for lady, sometimes of corner type with shelves below a small cupboard. Service table and *buffet* with ingenious contrivances to lower the shelves. *Table en croissant*—crescent or kidney-shaped table, lady's writing-table, often inlaid with rosewood and satinwood, mounts and feet of *ormolu*, and drawer lined with blue velvet. *Toilette-coiffeuse*, especially for powdering, new in *Régence*; later popular as *poudreuse*.

Torchère—tall slender tripod with round top for candelabrum or *girandole*. Occasionally with paw feet on triangular plinth with cut corners.

Wall bracket—*console d'applique*, carved, painted, gilded.

Wardrobe—similar to *armoire*.

Characteristics:

LEG: Cabriole, plain or carved on knee with *chute*—depending ornament; stout, very slender on lady's desk, work-table, etc. Later, straight, tapering, fluted—grooved.

FOOT: Leaf scroll metal shoe, or carved leaf on small base, base sometimes extremely high and slender; club or conventionalized hoof foot, often with leaf-shoe; occasional lion's paw, dolphin's head, or Chinese dragon; scroll

with or without base. Curved bracket on secretary, etc.

SEAT: Curved and shaped, broad, sometimes shallow, low and luxurious; rounded corners. Narrowing toward back. Narrow carved apron, shell and scroll in mid-front. Loose cushion in *bergère*. Upholstered, caned.

ARM: Follows seat rail, sometimes straight with curved lower edge, often very short, scroll or carved leaf ends; reverse scroll support with Rococo carving. Plain, caned, or with *manchette*—small upholstered elbow pad.

BACK: Curved luxuriously to fit the human figure; curved, molded, carved framing for upholstery or caning; usually broad but slightly higher than wide; corners rounded at top and bottom; carved ornament at crest and four corners of chairs. Sofas, headboards and foot-boards of beds, curved, scrolled, carved, crested.

TOP: Curved, scrolled, slightly waved or crested, carved.

CONSTRUCTION: Generally curvilinear, strong but light. Fronts—*bombé*, serpentine; sides, *bombé*. Oak, walnut, mahogany, rosewood, cherry, and other fruit woods; violet-wood or kingwood, tulip-wood—clouded red and yellow colorings, amaranth—wood dyed a magenta color, etc., for marquetry. Marble tops fashionable. Casters.

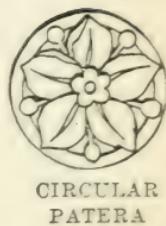
ORNAMENT: Carving—low relief, veneer, inlay, colored marquetry. Painting—monotone with fine lines of color, white, or gold; *camaïeux*—shaded in a single color, *grisaille*—in gray, *cirage*—in yellow, *monochrome*—single color, usually touched up with gold or bronze. Lacquer, *Vernis Martin*. Motifs—rock, shell, acanthus, endive, celery, and other foliage and floral scrolls, cupids, doves, *chinoiserie*—French rendering of Chinese ornament, *singerie*. Upholstery: tapestry—Aubusson, Beauvais; damask, brocade, colored leather, “Persian”—imported chintz; *toile de Jouy*—Jouy prints, designs by Huet, etc.; upholstery *en suite*. Delicate colors—pale rose, green, blue, and yellow. Caning. Mounts—*ormolu* or *bronze doré*, integral to the design, on corners, aprons, panel framing, legs, leaf shoes, and handles.

CHAPTER VIII

LOUIS XVI

(1774-1793)

IT is difficult to dramatize for ourselves the awakening interest that passed over Europe and America when the ashes from Vesuvius were removed from the long buried cities of Pompeii and Herculaneum (1719-48). For the third time in history, the beauty and effectiveness of classic form and ornament took possession of the minds of men, so that the entire fashionable Western World was swayed by them. Rectilinear forms and classic details occupied furniture designers and cabinet-makers no less than architects. But this style was not the style which had inspired the magnificent accomplishment of the Renaissance, for the fashion in vogue in Herculaneum and Pompeii in the day of their destruction was of a sterner and more effete character, lighter, more pleasurable, but still classic and beautiful. Its interpretation in France is known as *le style Louis Seize*—the Louis XVI style, although the fashion had its inception long before he came to the throne. It is occasionally called the style of Marie-



CIRCULAR
PATERA

Antoinette, especially in those models that went to the furnishing of the Queen's apartments.



Raked Chair Back

Four phases are evident. The heavier and more formal designs have elaborate top moldings on cabinets and other large pieces, solid classic flaming urn finials, solid swags and acanthus scrolling. The lighter phase of the same style accents a thin overhanging molding with that horizontal emphasis notable in the *bobèches* of the lighting fixtures and the *torchères*; adds the charming simplicity of pastoral elements in design, and delicate carving in low relief. Concurrently with both phases persisted the curvilinear Louis XV type but in attenuated form, very slightly curved and of a distinct Louis XVI quality. The late style heralded the *Directoire* and *Empire* in more solid proportions, much mahogany, and occasional rolled-over top to the chair back.

But with all of these phases, the distinctive quality of the Louis XVI style is found in the slender delicate long-legged piece, the leg straight, rectangular and tapering, or rounded and fluted—grooved vertically. Simple outlines were so overlooked in the exquisite carving that a richness of effect was gained in chairs, sofas, beds, and cabinets, while the intriguing beauty of the applied metal ornaments makes one forget the frequent lack of sophistication in the primitive form of the piece itself. In the Provinces, where such carving, marquetry, metal ornaments, decorative paint-

ing, and lacquer were not available, the rectilinear outlines of the style had little of beauty to offer, so that provincial France clung to the lovely curved forms of the Louis XV mode.

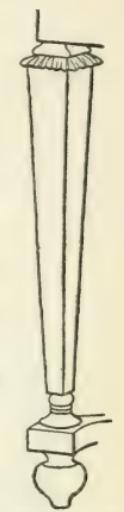
Construction is characteristically rectangular. Ornament classic, with the addition of meadow and garden flowers, rustic trophies, and a wide range of poetic and artistic emblems, including well-known Chinese motifs. There was much use of satinwood and *acajou*—mahogany.

The notable pieces are the exquisite beds with headboard and foot-board upholstered in delicate damasks and brocades, and overhung from a little draped canopy attached high on the wall, the bed itself often with an extra back along its side when placed sideways against a wall. Typical of the period is the delicate little *bonheur du jour*, the characteristic *guéridon*, *étagère*, *encoignure*, *bas d'armoire*, the semicircular *commode*, especially the *commode vitrine*, the little *rognon* table, the *table à ouvrage*, and the *coiffeuse*.

The glossary can only touch lightly the varied array of small articles found necessary by the artificial society of the period.

Armoire—tall, slender; top—straight, slightly arched, crested. *Bas d'armoire*—resembling book-case and *buffet*, popular. In-set corners frequent on panels of long doors; single-bodied.

Bed—low headboard and foot-board, often upholstered with damask or brocade; framework



TERM LEG
—PEG TOP
FOOT

molded, lightly carved; top—slightly arched, bowed, flat with concave corners; carved low cresting. Small draped wall canopy. Slender four-poster or S-shaped canopy supports. Varieties—same as Louis XV. Sofa bed placed sidewise against wall, low back, drapery from small wall canopy: *lit à la polonaise*, *lit à l'italienne*, very low back against wall; *lit de repos avec dossier*—day-bed with a back. *Lit de repos*—low headboard and foot-board only; *lit de repos à l'italienne*—fancifully upholstered with festooned valance. *Lit à la turque*—draped from small domed wall canopy. *Lit à la française*—headboard against wall, large rectangular overhanging canopy. *Lit à la chinoise*—small wall canopy, *chinoiserie*.

Bench—*banquette*, shaped seat upholstered *en suite*. *Banquette de croisée*—X-shaped supports, with or without arms.

Bookcase—*bibliothèque*, important architectural piece, *buffet* and *armoire* types.

Buffet—sideboard, *commode* and cabinet types; semicircular with open shelved ends. Front—straight, curved, serpentine; occasional upper glassed doors.

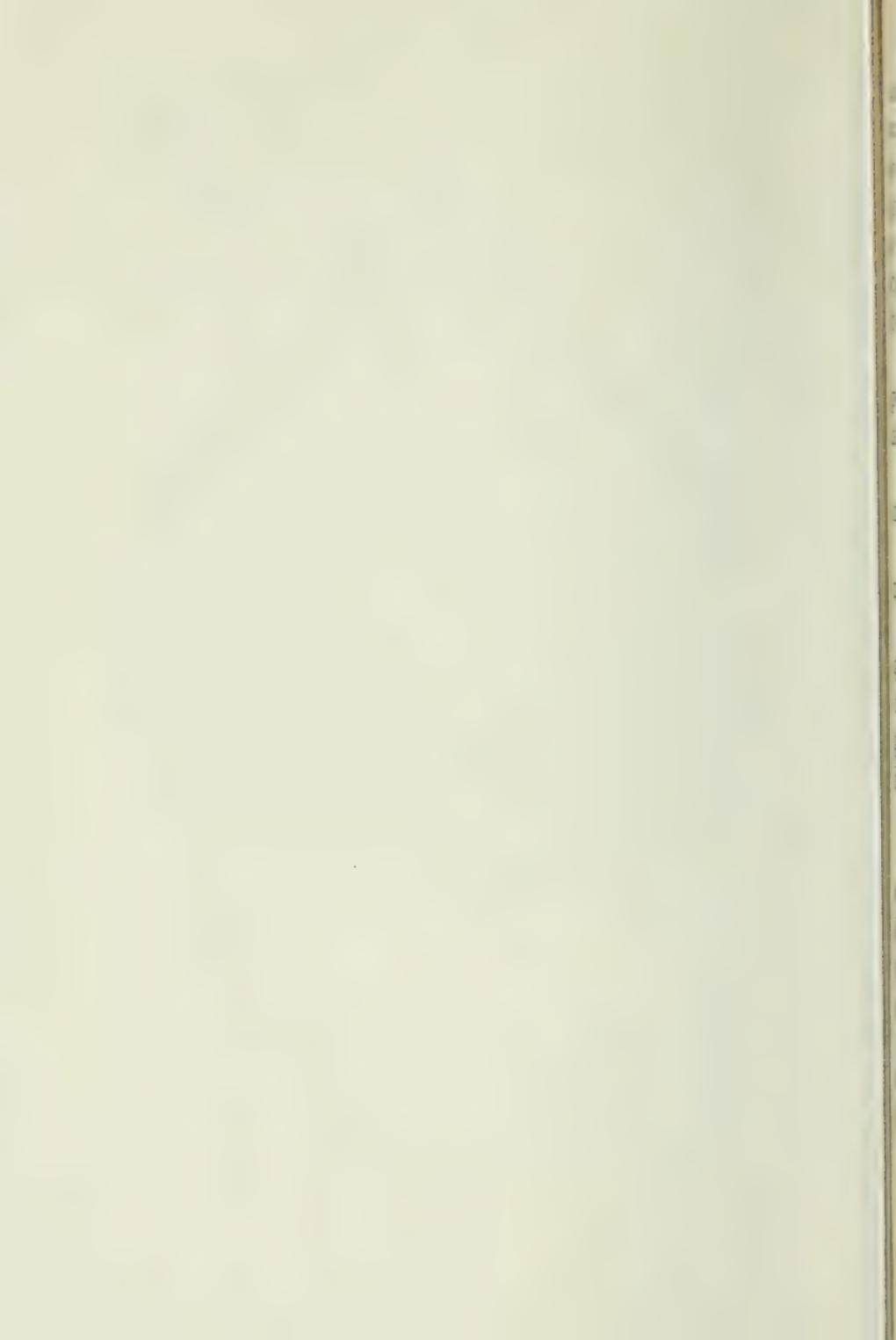
Cabinet—often *en suite* with *encoignures*. Double-bodied, top sometimes very high. Rectangular, architectural. Closed top with open lower shelf fashionable. Largely superseded by *commode*.

Chair—*bergère*, *cabriolet*, *marquise*, *demi-*



Courtesy French & Co.

FIG. 8. A Louis XVI bed (1780-90), the beech frame painted in gray monotone. Low shaped upholstered headboard and foot-board, the tops raised in a flat arch; legs—tapering, fluted; feet—collared, plain turned, tapering. Iron canopy supports; oval canopy, the top raised with an in-curving sweep and crested by a classic urn finial.



canapé, encoignure, etc., similar to Louis XV varieties but frame often rectangular. *Fauteuil à poudrer*, for toilet-table; *fauteuil de bureau, gondole* type for desk. Low backed upholstered, oval or rectangular, and carved open lyre-back typical. *Voyeuse*—lyre-back, upholstered top-rail for elbow rest when sitting astride.

Chaise longue—often part of a *duchesse*, composed of a *chaise longue* with small *gondole* chair at its foot.

Chiffonnier-secrétaire—drop-front secretary, drawers below.

Clock—floor types, tall slender, rectangular; tapering pedestal; occasional scrolled jar forms.

Commode—superbly decorative piece; rectangular, often with front panel in-set or out-set; semi-circular; marble top. *Commode vitrine*, with glassed doors; sometimes double-bodied resembling cabinet.

Cupboard—finer pieces resemble cabinet.

Desk—*bureau à cylindre* fashionable; *bureau-ministre*, knee-hole flanked by pedestals of drawers; *bureau secrétaire*—secretary; *bureau plat*—writing-table; *bureau de dame*—lady's desk, low metal gallery on back and sides; *bonheur du jour*—writing leaf unfolds, drops down, etc. Frequent *tambour* front—narrow strips of wood glued laterally on fabric, making flexible sliding front.

Encoignure—corner piece; chair, table, shelves,

etc. Closed type of piece often made *en suite* with *commode*; open shelved model frequently topped by small cupboard or drawer.

Mirror—rectangular or curvilinear, framed in classic mode.

Pedestal—for clock, *girandole*, vase, etc. Classic rectangular tapering pedestal; scrolled outline occasional.

Screen—single or folding panels. Frame—carved, top—straight, slightly arched, crested. *Écran sur pivot*—adjustable tripod.

Secretary—resembles cabinet. *Secrétaire à abattant* with drop-front writing leaf. Open shelved lower section, or glassed upper doors occasional.

Sofa—in rectangular form upholstered in splendid tapestry; frame carved, painted, gilded. Exquisite models with back encircling one or both ends in *gondole* form, known variously as *paphose en gondole*, *ottomane ceintrée*, *turquoise*, *veilleuse*. *Canapé à joue* like the Louis XV *canapé confident*. *Petite causeuse*, for two, with *tabouret*, *en suite*.

Stool—*ployan*, X-shaped, rectangular or curvilinear; *tabouret*—tapering feet; shaped rails. *Marchepied*—footstool, occasionally with extra elevated foot-rest.

Table and stand—innumerable large and small varieties. Top—rectangular, round, oval, quadrant for corner, *rognon*—kidney-shaped; *console*, semi-circular, shaped in curves and breaks, etc. Typical

leg—tapering, rectangular or round; or older types. Marble tops. *Consoles* in pairs; writing-table; *table à thé*—small tea-table with metal gallery; *table à ouvrage*—work-table or sewing-table; *veilleuse*—small tripod type; *encoignure* with bottom shelf. Many *guéridons*—small stands: pedestal—support sometimes piercing a lower shelf; tripod; four-legged; *table servante*, four feet, drawers and shelves in tiers. *Coiffeuse*—toilet-table, rectangular, oblong, top unfolding at sides or back with convenient mirror. Extension dining-table—four, six, or eight legs.

Torchère—tall slender shaft on classic triangular plinth, circular top with sharp horizontal accent.

Characteristics:

LEG: Straight, tapering rectangular or round, plain, straight or spiral fluting; molding or collar variously placed, near top and foot, plain or carved, top often carved with *guirlandes*—garlands, etc. Reeded—in vertical or spiral relief like a reed, the reverse of fluting; sometimes bound with crossed thongs, ribbons, or garlands. Cabriole type very slightly curved.

FOOT: Collared ankle. Fancy carved berry or other form, spade—plain tapering rectangle, calix on very small bun, leaf shoe on cabriole type, peg-top.

SEAT: Rectangular, broad, bowed front, rounded back, upholstered, boxed, heavily stuffed,

sometimes loose cushioned. Caned. Rush seat.

ARM: Straight, as long as seat or shorter, sloped to seat rail on sofa, end slightly scrolled or continuous with support; support—in-curved to front leg, or baluster, upholstered—elbow pad, or solid to seat, or both.

BACK: Flat, slight rake, rectangular, upholstered, sometimes box-like, caned; oval, bowed, carved—typical lyre upright splat—lyre-back; winged.

TOP: Straight, corners in-curved, slight crest, slightly bowed or arched; small finials on side chair and bed supports. Tables and *consoles* rectangular, and shaped in curves and breaks.

CONSTRUCTION: Rectangular, light, slender proportions; occasionally curved; mechanical devices typical; architectural. Oak, walnut, mahogany; satinwood in special favor; rose-wood, amboyna—mottled yellowish red oriental wood, tulip-wood, violet-wood, sycamore, cherry, etc.; various imported woods used in marquetry. Marble tops still used for tables, *commodes*, etc., especially colored marbles like the pink *fleur de pêche*—peach blossom; white marble in great vogue.

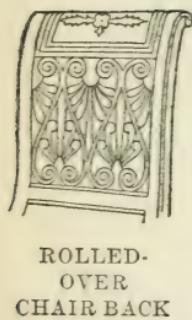
ORNAMENT: Architectural moldings. Carving—typically in low relief, molding, veneer, marquetry in light colorings, lacquer, gilding, painting, especially enameling in white and gold. Sèvres porcelain plaques in-set. Classic

and pastoral motifs in vogue: wreath, garland, husk—sometimes called bell flower, laurel, lyre and other musical trophies, various attributes—hunting, fishing, painting; frequent use of birds amid garlands, quiver of arrows, urn, flaming torch, ribbon bow-knot, shepherds' hats, crooks, etc., bird cages; wilted tips of acanthus leaves typical. Upholstery: beautiful tapestry especially designed, Beauvais; delicately colored silks in small floral patterns, the feather motif and stripe in vogue; *broché* silks—brocades, embroidered satin, stamped velvet; leather; *en suite*, designs in figured materials made to fit back, seat, and arms. Silk gimp, ball fringe, tassels, festooned drapery on chair, etc., small gilt nail-heads. Mounts of *ormolu* and *bronze doré* of classic design for angle finishes, friezes, handles, escutcheons—key-plates; simple inconspicuous key-plates, the key the only handle; simple knobs, rings, and rosettes typical. Low metal railing or gallery on desk and cabinet.

CHAPTER IX

DIRECTOIRE AND CONSULAT

(1795–1804)



ROLLED-OVER
CHAIR BACK

THERE has perhaps never been a sharper dividing line between the period styles than that which followed the French Revolution (1789–95). France wanted nothing of royalty or the aristocrat after the guillotine had completed its work, and the *sans-culotte* had heaped about themselves a general wreckage of men and things. The painter, David, was the real dictator of style at this period. He lent his approval to the architects, Percier and Fontaine, and presented them to Napoleon, under whose orders *Malmaison* was remodeled and refurnished. Their designs were the basis of the new style, which cabinet-makers followed with as much eagerness to prove their loyalty to the new *régime* as to prove their skill.

But the new style was far from new. It too was based on classic form and ornament, as was that of Louis XVI, and its distinctive characteristics had already appeared toward the end of his reign. Those enriched by the war, with money to spend for new furniture, knew nothing of art or beauty, but they did know that they wanted nothing that

smacked of the old *régime*, so the designers hewed more closely than before to classic Roman and Pompeian lines, abandoned richness, simplified detail, and effected a complete readaptation of classic structure and ornament.

The Directorate lasted only four years (1795-99), the Consulate, with Napoleon as First Consul, less than five (1799-1804). The designs of Percier, usually executed by Jacob Desmalter, bore such official sanction as existed. Certain new things appeared from year to year, but the evolution of style was practically uninterrupted and that of the Directorate and Consulate merged naturally into the Empire, when every effort was made to enrich the style that it might glorify the Imperial Court. Stripping these better known Empire models of most of their enrichment of carving and metal mounts, supplying a more homogeneous design for the ornaments often sprinkled aimlessly over their surfaces, and lightening their construction, the result will illustrate *le style Directoire*.

Its construction often followed the heavier modes of the late Louis XVI style, with mahagony and *ormolu* paramount; but lighter attenuated forms were also acceptable. Roman types of chairs, tables, and couches were revived, and the rolled-over chair back was much in evidence. Ornament was classic, less severe than that of the Empire, often quite gracious and lovely—the anthemion, swan, lozenge, and a typical use of the griffin.



KEY-PLATE
—SWAN MO-
TIFS



ANIMAL TABLE LEG

The tables of this period are notable, especially those with a circular top resting on three C-shaped scrolls with griffins' heads and feet. The *commode* was conservative as was the desk, but the sofa, the couch, and the chair were often extreme in their use of antique forms. Upholstery colorings became vivid, and stripes accented them.

The glossary gives the character of the articles in use, especially where distinctive changes were made. Generally the new type of ornament was imposed on Louis XVI forms, as in the *armoire*, *buffet*, and *cabinet*.

Bed—larger than Louis XVI. Usually very low with two mattresses. Four types: low headboard and foot-board, equal or head slightly higher; the same type without foot-board; four-poster model with tester; side of bed placed against wall with small overhanging draped wall canopy. Day-bed with low rolled back headboard and foot-board, or headboard only.

Cabinet—rectangular, double-bodied, upper section higher and set back, flat cornice top upheld by two caryatids, panels decorated with figures, sometimes Egyptian, the lower section with palm capitals on pilasters.

Chair—*gondole* and open backed types in vogue. Exaggerated classic models resemble Roman marble seats. Rolled-over tops in both upholstered and carved open backs. Broad top-rail, plain or lightly decorated, frequently with lozenge and anthemion;



Courtesy French & Co.

FIG. 9. A fine Directoire arm-chair and footstool from a suite with *canapé*. The slight roll-over back, straight arm on sphinx support, inconspicuous bun foot, and boxed seat, upholstery of original needlework on a yellow ground, are typical, as is the Greek key border on the stool.

back sometimes curved around seat. Fine arm-chairs upholstered *en suite* with sofas and stools in tapestry with classic vase or floral designs. Arms—flat wood; upholstered elbow pad, or solid to seat. Legs—straight or curved outward in classic mode, back only, or both back and front.

Chaise longue—similar to arm-chair, popular.

Chiffonnière—lady's work-table, rectangular.

Commode—rectangular, corners occasionally rounded and marble top out-set; four drawers, or three with two top drawers laterally placed. Occasional additional low top cabinet, of three drawers, set back. Side supports—slender fluted engaged columns, terms, fasces which are bound—*enruban-nés*. Drawers inconspicuously paneled. Delicately designed key-plates and drawer pulls. An engaged column is a vertical section attached to the piece on its flat side.

Desk—cylinder type, with low cabinet top, two small cupboards and three lateral drawers, set back; three drawers in lower section. Leg—round, tapering, ornamental collared ankle. Knee-hole pedestal type.

Étagère—*console-étagère* in vogue, made like a *commode*—without drawers; three or four shelves, with narrow top drawers; ends shaped, concave or convex. Shelves on vase baluster supports, back board between top shelves carved *ajouré*—pierced, perhaps with griffins, top slightly crested; tapering round collared foot.

Pedestal—socle, in vogue, especially the cut half cylinder form set against wall; plinth base, spirally grooved column flanked by encased rectangular terminal figures suggesting mummies, heads and feet painted black, pedestal white and gold.

Sofa, settee—canapé pommier fashionable, low rectangular back extended around sides, only back and seat upholstered; pillows at each end. *Méridienne*—a kind of *canapé pommier*. *Canapé-causeuse*, top encircling the seat forming a *gondole* back at one end. Similar to arm-chair, with rectangular or rolled-over back; arm—flat, wood, upholstered pad, open or solid to seat; front rail slightly convex with four front legs; termed or tapering foot. Upholstered *en suite*.

Stool—rectangular, oblong, very large and very low for a footstool; stuffed box-like top. Higher, with winged sphinx supports or cross-legged—X-shaped, with paw feet.

Table—round, pedestal, marble top, with griffin supports fashionable. Many small tables: *table de déjeuner*—breakfast table, and *guéridon* with C-shaped supports which terminate in bird heads and paw feet typical of the griffin. Folding table on rectangular legs with spade feet. *Console—demi-lune*—half moon, semicircular; marble top, carved rail, pedestal—griffin or winged lion, gilded, paw feet. *Table à thé*—tea-table, of classic truss end type, classic ornament.

Characteristics:

LEG: Round, tapering, decorated with waterleaf
—long flat leaf; rectangular, term, classic
griffin's or lion's paw topped by the animal's
head. Bed—pedestal on plinth, tapering, term.
FOOT: Slender round tapering, collared ankle,
paw, spade, block with moldings.

SEAT: Rectangular narrowing toward back,
straight or slightly convex front. Upholstered.

ARM: Flat, broad, plain, upholstered; horizontal
on sphinx supports; slightly descending, scroll
end, on vase supports. Reeded, plain, carved
in relief.

BACK: Raked, flat or curved around seat. Broad
top-rail, straight or rolled-over, projecting
above side supports or joining them. Uphol-
stered; broad vertical carved splat, lyre or
other device. Rectangular, sometimes almost
square. Bottom cross-rail often high above
seat.

TOP: Straight, plain concave top-rail, rolled in
backward scroll. Slight curve on sofa top,
ottoman type. Table and *console*, circular and
semicircular, typical.

CONSTRUCTION: Rectangular, resembling Louis
XVI; architectural, classical. Curvilinear in
classic types. Imported woods in fashion—
mahogany, amboyna, thuya—dull reddish
brown cypress, etc.

ORNAMENT: Applied mounts, carving, gilded carving. Classic motifs: human and animal heads and figures; lion, ram, swan, griffin, sphinx, winged chimera; lozenge, whole or clipped corners; medallions with heads; swag, torch, lyre, urn, vase; acanthus, waterleaf, bay wreath, rosette, palm branch, etc. Upholstery *en suite*: lively colored satin—plain, striped, painted; *moiré*; small figured velvets, and damasks—silk and wool; *toile*; leather; tapestry; gimp, fringe. *Ormolu* decorative mounts, exquisitely designed—frequent star, lozenge, etc.; key-plates, highly decorative with swan and other motifs.

CHAPTER X

EMPIRE

(1804-1815)

CHARLES PERCIER was not only a partner in Fontaine's architectural undertakings, but he attended to every detail of the furnishings, designing the painted wall-papers, hangings, carpets, and bronzes, as well as the furniture. A single idea runs through the rooms he decorated for Madame Recamier, as through those for Napoleon, which set the fashion for France. Percier's own style was elegant but simple, a rather severe imitation of Roman models. The Egyptian and Etruscan inspiration was short-lived. Massive, solid, and rich, the Empire style was more essentially Latin than Gallic, and after Napoleon's downfall, during the short restoration of Louis Philippe, France returned to her own favorite modes of the 18th Century, especially to curvilinear forms.

The massive rectangular construction of *le style Empire* was often relieved by out-set cut corners in the *cabinet* and *bas d'armoire* or *buffet bas*. The sharp contrast of *ormolu* or brass mounts, spaced mechanically, was offset by the superb character of these mounts, as precious in workmanship as



BACK
SHAPED
AROUND
SEAT
—GONDOLE



OVOID
COVERED
CLASSIC
URN FINIAL

fine jewelry, themselves absolutely beyond reproach. Rich and vivid colorings in upholstery were in keeping with this contrast of wood and metal, and lively green, purple, yellow, and red were none too vivid for this style.

However severe the exceptional rooms decorated by Percier, the well-to-do house was encumbered with many articles: *buffet bas*, *lit de repos*—especially the *paphos*, and the sofas or couches which were often really beds, the *coiffeuse*, *psyché*, *paravent* and *écran*, the low *guéridon*, *table à ouvrage*, *bonheur du jour*, *chiffonnière*, *console*, *commode*, *secrétaire*, to say nothing of the various *canapés*, and *fauteuils* necessary for comfort.

The glossary includes only the most insistent of these articles.

Armoire—low, single-bodied model designed for special use; the *armoire à bijou*, or *serre bijou*, for jewelry, sometimes a cabinet on legs.

Bed—sofa and couch forms common. Fantastic ideas in canopied types: *lit à la Révolution*—bundles of lances as posts topped by Phrygian caps—Liberty caps, as finials; *lit à la Fédération*—eagle-topped canopy on crossed lances; boat-shaped, high sweeping stern, mast, pennant, the drapery suggesting sails. Bed with low headboard and foot-board under a separate canopy, perhaps an architectural temple structure. Headboard and foot-board low, of equal height, bed boxed solidly or framed low near floor with wide flat pedestal

side supports. Sleigh or *gondole* bed, the sides sloping hammock-like between tops of headboard and foot-board.

Bookcase—double-bodied, four glassed doors framed in *bronze doré*; or lower doors of wood with metal ornaments.

Buffet—sideboard; *buffet bas*, similar to low *armoire*, rectangular with column supports, with or without low backboard, paw feet. Open shelved type, marble top, still known as *crédence*.

Cabinet—medium height, uniform sections like secretary, overhanging cornice, frieze with metal ornament, corners often canted and set out.

Chair—similar to *Directoire* types but usually heavier. Upholstered arm-chair with rolled-over, or incurved—concave, or shovel backs. Roman open back with broad concave top-rail, with or without lyre or other splat, concave supports, legs out-curved front and back. Solid box-like upholstery. Back—rectangular, circular, bowed.

Commode—rectangular on paw feet or solid plinth; resembles *buffet*: doors with drawers above—two long and three short drawers, laterally placed, chamfered—cut corners, with terminal figures, paw feet. Molded paneling and metal ornament; marble top.

Desk—rectangular, cabinet, drop-front or cylinder type; lower section open or closed. Cut corners out-set; architectural, with triangular pediment top. Flat table top, pedestal of drawers at each



ANTHEMION
OR HONEY-
SUCKLE—
EMPIRE
TYPE

end. Supports, chimera with paw, or rectangular side floor runners, underbraced on floor. *Bonheur du jour* similar but smaller.

Mirror—psyché—cheval glass, oblong, rectangular, oval, or rectangular with arched top; elaborately framed on floor runners or pedestals; top plain or crested; often with candle brackets. Smaller for table. *Coiffeuse portative* placed on table or *commode*.

Pedestal—rectangular, high or low, molding often set below the top; on plinth, occasionally marble; triangular; cut column.

Screen—single panel, paw or scroll feet. Folding; low or high; end panels sometimes lower. Textile covered *en suite*.

Secretary—similar to desk. Sometimes very small, resembling a large pedestal.

Sofa, settee, couch—sofa similar to *Directoire* with rectangular rolled-over back, made *en suite* with chairs, for three or four persons; similar for two. *Canapé pommier*—low, boxed back and ends, and *méridienne* similar to *Directoire*. Couch of day-bed type largely supplanted the *chaise longue*. *Divan* in vogue in late Empire.

Stool—very low, large rectangular footstool, oblong, upholstered box-like *en suite*. Seat high, X-shaped supports.

Table—rectangular, oblong, truss supports, often incorporating lyre and griffin. Circular form popu-

Courtesy French & Co.



Fig. 10. This mahogany Empire *gondole* bed (1810-15) shows its fine *ormolu* mounts to advantage. Low rolled-over headboard and foot-board, finished with *ormolu* rosettes; ornamental molding decorates the framing; arched panels are supported by swans. Foliated patera rosettes. Conventionalized acanthus leaf molding.

lar, especially for center-table and dining-table. Pedestal type often with carved griffin supports or extra pillars; star-shaped underbracing. *Console*—rectangular, oblong, on in-set marble base; middle shelf galleried; often mirror-backed to floor. Semicircular, griffin supports. Small tables with round mosaic top in Italian *pietra dura*—colored stones. *Guéridon*. *Toilette-coiffeuse*, larger than *poudreuse*, resembles *console*, white marble top.

Torchère—similar to pedestal, for candelabrum.

Characteristics:

LEG: Straight, rectangular tapering term, pedestal, round—plain or leaf adorned, column, rectangular tapering curved outward—both back and front; turned baluster. Flat truss supports, with scrolled edges in lyre or other forms, for beds and various tables. Many winged chimerical creatures. Solid shelf-like underbracing near or on floor for table, *console*, etc., outlines variously shaped.

FOOT: Paw, winged paw, small ball with or without leaf shoe on its top, scroll—carved or plain, boxed with or without molding, round lotus bud or cup-shaped, often collared, conventionalized rectangular lion's paw. Rectangular floor runners or solid plinth for tables and large pieces.

SEAT: Rectangular, rounded corners, broad, often deep, nearly square, narrowing toward

back, rounded with straight front, circular. Upholstered, often solid and box-like, loose cushions.

ARM: Straight, rounded, cylindrical, flat, as long as seat; on turned baluster, swan-neck, cornucopia, griffin, winged sphinx, or termed pillar continued in front leg. Descending reversed curve ending on seat rail in loose open scroll. Firmly rounded elbow pad typical; open or upholstered solidly to seat.

BACK: Rectangular, raked, flat, bowed, concave—scooped effect, rolled backward; nearly square, oval, circular. Open back with broad top-rail, plain or decorated, flat or concave, with or without broad vertical splat in open carving—lyre, anthemion, cross-barred, and other motifs. Upholstered.

TOP: Generally straight, occasional triangular pediment as on mirrors. Chair and bed—straight, often with top rolled back.

CONSTRUCTION: Rectangular, heavy, massive; heavy cornice, molding, column, pilaster, pedestal, and pediment; architectural features typical. Curvilinear in Roman and *gondole* types of chairs, in sleigh beds, and many sofas. Mahogany supreme, rosewood, ebony, yew, oak, walnut, etc., with about sixty various materials for marquetry or inlay.

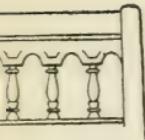
ORNAMENT: Gilded metal mounts prominent. Gilded carved ornament suggesting metal

work, veneering, painting, turning. Upholstery—tapestry, satin, satin damask, brocade, velvet, worsted damask; specially designed upholstery to fit seat, back, and arm; designs in *grisaille* on green, red, and blue; simple borders, centered designs, or both combined; stripes; all articles upholstered *en suite*. Gimp; fringe. Mounts of *ormolu*, *bronze-doré* or *vert*, brass; skillfully executed, located with mechanical exactness on furniture frames. Motifs in metal—classic, mostly triumphal: flaming torch, trumpet, palm, wreath, swag, ribbon, vase, lyre, eagle, star, shield, sword; triumphal mythological figures, chimera—especially the griffin, Egyptian sphinx, winged lion and horse; honeysuckle or anthemion, pineapple, lozenge, acanthus, cornucopia, medallion with classic head. Handles—metal knob with ornamental back plate, especially anthemions placed laterally; ring in form of wreath depending from bow-knot. Key-plate—included in the entire metal-work design, a disk, a wreath incorporated in elaborate openwork design.

CHAPTER XI

FRENCH PROVINCIAL

(12th–19th Century)



ARCADED
FRENCH ARM

FRENCH PROVINCIAL furniture came under the influence of the period styles during the Renaissance, but yielded to them slowly, and in fact did not accept the metropolitan fashions until the Louis XV period. Then the acceptance was so complete that the style has persisted until modern times throughout France, wherever there has been any attempt at fine furnishing. The same books of designs from Paris and other large cities were in use in the country, and the results were more similar than different, embodying in greater or less degree the delicacy and fine proportions of the style.

This is the broad fact which covers French Provincial furniture quite generally, so that a familiarity with the Louis XV style, in its Parisian examples and those of the Court at Versailles, is necessary to appreciate local differences, many of which are charming, some naïve, and few offensive. French provincial furniture as a whole bears a somewhat similar relationship to the French period styles that American Colonial and Federal furniture does to the styles of the mother country,

though we would not press the analogy too far because of marked divergences. Both often make a similar appeal because of their utility, and an exact adaptation of means to an end. Especially is this true of the many little articles that add to the comfort and convenience of everyday living.

Period and local, or regional, variants can only be classified somewhat broadly. First as to period:

Gothic:

Construction: Heavy, rectangular, architectural. Generally of oak.

Ornament: Carving.

Articles: Few movable pieces. Beds—four-posters with curtains. Chests—utilitarian but decorative. Benches—few chairs.

Renaissance:

Dutch style general.

Renaissance influence most frequent in ornamenting costly articles in Louis XIII types.

Louis XIV:

The impressive dignity of the style was well liked in the Provinces, and much copied throughout the 18th Century.

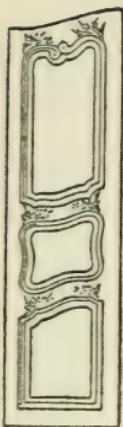
Construction: Rectangular.

Ornament: Applied carving, veneer, inlay, marquetry.

Articles: Armoires, beds, benches, cabinets, chairs, *crédences*, tables, wardrobes. Cottage furniture still primitive: armoires, beds—four-poster hung with woolen cur-



FRETWORK
KEY-PLATE



ROCOCO
ARMOIRE
PANEL

tains, *buffets*, bread containers and bread-boards, cupboards, tables often formed of removable boards on trestles, chairs straw bottomed.

Louis XV:

The Rococo style was widely accepted.

Construction: Curvilinear.

Ornament: Delicate carving, moldings surrounding shaped panels in wardrobes and *buffets* terminate characteristically in ornaments carved in the solid wood. Metal mounts were either inconspicuous or highly elaborated, as in Provence.

Articles: Same as Louis XIV, with the addition of *commodes*, *chiffonniers*, and many typical small pieces.

Louis XVI:

The revived classic style was only superficially accepted, and had little effect in Normandy, Alsace, and Provence.

Construction: Generally curvilinear Louis XV models.

Ornament: Louis XVI ornament, where found, is usually superimposed on the earlier Louis XV construction, but often shows native taste in this adaptation.

Articles: The same as in the Louis XV period.

Directoire and Empire:

These and later fashions were ineffectual in the French Provinces, except in Normandy.

The Provinces, even when adjoining, show marked distinctions in cottage or peasant furniture which retained its primitive local character from generation to generation. For convenience the important Provinces, as they existed in the early 18th Century, can be grouped into Northern, Middle, and Southern. In the North there were Normandy and Brittany, with Alsace, Lorraine, Champagne, Flandre—Flanders, Artois, and Picardy. In the South there were Provence, Languedoc, Guienne, Gascony, and the Basque country. Midway there were Franche Comté, Bresse, Burgundy, Poitou, Savoie, Auvergne, Limousin, Saintonge, Lyonnaise, and Dauphiné.

The French call their provincial furniture *mobilier rustique*, and generally made it of local woods—oak, walnut, chestnut, pine, elm, ash, alder, beech, boxwood, poplar for framing, and the wood of fruit trees: pear, apple, cherry, and wild cherry. Ebony, mahogany, and other imported woods were valued for fine articles; ebony, especially in Flanders where the Renaissance style prevailed until the 17th Century; and mahogany, in the Louis XV period used solidly, as was walnut, in Poitou, Saintonge, etc., along with rosewood, and other woods in vogue in Paris, including wood stained with amaranth. Different woods were combined, especially in *buffets*, in Saintonge and Bresse. Alsace early used different colored woods in marquetry, or painted its pieces in architectural

designs. The wax finish, particularly on fruit woods, either stained or of natural color, brings out the quality of the wood itself which is a factor of beauty in many provincial pieces.

Carved ornament varied decidedly, not only with the period styles but in the different Provinces. Geometrical carving, especially star in diamond-point, and rosace forms of Louis XIII type, was prevalent in Gascony, Guienne, Auvergne, Poitou, Saintonge, Artois, Picardy, Brittany, etc. There was very little carving in Champagne. Primitive all-over ornament in elaborate tracery covered the piece in the Basque country, and overloaded it in Brittany, where many spindles and brass nails were used as well as marquetry. Alsace was influenced by Central Europe, and used various emblems and geometric motifs on its Tyrolean type of chair with spreading legs and elaborately carved back. Lorraine made panels with beautifully molded outlines, and in the Louis XVI period did some fine carving in the solid wood. Provence used carved ornament discreetly in very low relief in the Louis XVI period, employing the local flora in its designs. *Armoires* bore marriage symbols: a nest of turtle-doves, roses, etc. Burgundy was lavish with carving in high relief in the Renaissance style.

The steel mounts of Provence are characteristic; key-plates are elongated by additional elements until they often extend the whole length of a very

tall *armoire* door. They are of open fretwork or scrolled design. Upholstery varied with the periods, but *toiles* and needlepoint—both *gros point* and *petit point*, are especially typical for furniture of the better sort.

Among the notable pieces are: the Normandy ladder-backed chairs and the many straw-seated examples from Saintonge, Poitou, Vendée, and elsewhere; the Bressan *vaisselier-horloge*, and the *buffet* made of two woods effectively combined; the walnut *crédence*—sideboard, from Arles in Provence; painted Alsatian pieces; the homelike *pétrin* from Provence; the sumptuous double-bodied carved Renaissance cabinet of Burgundy; and the charming little wall shelves of Provence and Normandy.

However divergent local traditions might be, a common importance was given to such articles as the *armoire*, the cupboard, and the *buffet*. The tendency to built-in beds, either entirely closed with doors or half-opened, was quite general in the North. Open shelves, for dishes and ornaments, were common, especially hanging shelves in the South.

An alphabetical glossary is helpful in classifying such pieces.

Armoire—a large closed cabinet with shelves for household linen and other things; variously proportioned and beautified; with one or more doors. It is often double-bodied, each section of the same

size, or the top smaller and higher. It is made in various styles: Louis XIII—Renaissance, types are of architectural construction, with heavy cornice and columns; Louis XIV types are even larger, molded panels having curved tops, carving in high relief; Louis XV, lighter and more slender, beautifully paneled and carved in low relief; Louis XVI, more simple and architectural, carving in low relief.

Bed—Louis XIII type, enormous four-poster, canopied and curtained; later models are less imposing. *Lit-clos*—the closed bed, was built into the room in Brittany, Normandy, Lorraine, etc., either *mi-clos*, or *demi-clos*—half-closed, with spindle doors, or closed with solid doors. The Provençal *lit à l'ange*—angel bed, has a single paneled headboard, shaped, crested, and carved, and without a foot-board. *Lit à l'impériale* is placed inside an alcove.

Bench—with or without back and arms, legs straight or spreading, seat flat or boxed for chest. The Basque *maître-banc*—master's bench, has the middle back section hinged to let down and use as a table. The *banc coffre* of Bas-Breton is backless. The 17th Century *archebanc* of Bresse has simple scrolled cresting on back and arms.

Bread-board, kneading-trough, etc.—conspicuous in cottage furnishings. Kneading-trough is called *maie* in Champagne; *pétrin* in Provence—an ornamental piece widening at top, with spread-



Courtesy French & Co.

Fig. 11. A Normandy *armoire* of oak in the Louis XVI style, mid-18th Century. The slight curve to the leg and the curved framing of the panels are reminiscent of the Louis XV style, while the broad overhanging cornice is typical of the Louis XVI. A charming admixture of naivety and sophistication in the use of simple native flowers carved in high relief in the bouquets and in the basket, combined with the formal acanthus and other classic motifs.

ing underbraced legs. *Panetière* is the Provençal wall bread box incased in spindles, crested and carved.

Buffet—an important piece, with solid doors in Southern France and open shelves in the North. Single or double-bodied. Known variously as *palier* on the peninsula of Cotentin, *vaisselier* in Provence, *enfilade*—a long piece, in many sections, as in Saintonge, and the *placard* in the Louis XIV style in Lyonnais. The *buffet-crédence* suggests an altar in its design. The *bas de buffet* is a low piece with two doors below its two drawers. The *traite* is low and long with many sections. A Lorraine type is double-bodied, low and very long, and surmounted by graduated shelves.

Cabinet—an important piece, which was made of exotic woods in Flanders and elsewhere, in Renaissance types. *Cabinet périgourdin*, of Périgord, was made in the Louis XIII style well into the 19th Century, with typical geometrical carving, often in diamond-point star forms, and massive twisted columns.

Canapé—a sofa. The typical Provence model is very long and deep-seated, upholstered in colorful *toile*.

Cantonnière—a Provençal corner cupboard with a curved front.

Chair—chaise. Normandy types are generally in Louis XVI style. Ladder-back arm-chair, and the Empire model, with a broad top splat, are also

Norman, as are the very low backed arm-chairs with soft thick cushions on the seat or on both the seat and the back. In Lorraine, Louis XIII models were used until the mid-18th Century. Delicate spindle-backs of Louis XVI type are typical of Limousin. Chairs *à la Capucine* are well proportioned and comfortable, with loose cushions on rush or straw seats, used in Poitou and elsewhere. Provence favored Louis XV and XVI types.

Chest—for clothes; local and Renaissance types persisted in Brittany, Guienne, and Gascony. The chest-bench of Normandy is the *chaise à sel*—salt chair, salt being kept in the boxed seat.

Chiffonnier—a chest of drawers; a variant of the *commode*.

Clock—is often an important article of furniture. It is large, curvilinear, fiddle-shaped in Normandy, known familiarly as the *demoiselle*—or maiden, because of its curved form. The *vaisselier-horloge* is an open-shelved cabinet incorporating a grandfather's clock in its design.

Commode—a low chest of drawers of a type originating in the Louis XIV period. Parisian styles were numerous in Normandy in Louis XV and XVI types. Carving ornamented those of Burgundy and the Dauphiné. The Louis XV serpentine and *bombé* fronts are typical in Provence.

Cupboard—for china, with open or closed shelves. Many types: Alsatian—very large, painted architecturally like a house-front. In Lor-

raine—long low *buffet* with graduated shelves. Heavy ancient types in Burgundy. The *bonnetière*—a hat or head-dress cupboard, is narrow and single-doored. The *encoignure* is a corner cupboard. The *garde-manger* is the food cupboard, the “safe” of our Southern States. The *ménager* is a Champagne type, double-bodied, the lower section very low and the top very tall.

Garde-robe—anciently used for wardrobe, is an important piece like the *armoire* and *buffet* which it resembles in style and workmanship. Alsatian types are painted like the cupboards. Louis XV and XVI types were quite general in many Provinces, although older styles persisted.

Shelves—of many kinds are characteristically provincial, and are plentiful in Normandy and Provence. Besides the open-shelved section of the various *buffets* and cupboards, there are innumerable types of hanging wall shelves. These are uniform in size or graduated, with plain or shaped edges, and sometimes the piece is crested. Their names indicate their uses: the *vaisselier* for china, *estagnié* for pewter, *verrier* for drinking glasses. The little *godelier* in Champagne is for knives and forks.

Table—long, heavy, underbraced model with straight legs is typically provincial. Provence boasts many charming little Louis XV and XVI pieces. The *table-babut*, of Poitou and elsewhere, sometimes rests on small end cupboards, suggest-

ing the later knee-hole desk—the French *bureau*. Normandy has a table with leaves at both ends; Brittany a hinged table-top to the kneading-trough; and Lorraine preserved the long Renaissance type.

Though covering many period styles, certain models persisted in the French Provinces and offer distinctive characteristics.

Characteristics:

LEG: Straight or cabriole according to type, plain or carved.

FOOT: Rectangular, plain, primitive; large bun on old *armoires*, small bun on chairs; scroll, carved, hoof, on more sophisticated pieces; scrolled bracket foot on *buffet*; chubby short cabriole leg used as foot on *armoire*.

SEAT: Varied—wood, straw, rush, corded, upholstered; rectangular, except in Louis XV types.

ARM: Following the period styles; the flat curved arm on turned support typical. Plain or upholstered.

BACK: Chair—straight, raked, high, low, rectangular, or curvilinear, following the period styles; ladder-back chairs with shaped splats, and spindle backs prevalent; upholstery.

TOP: Straight on primitive and old pieces, and generally straight on Louis XVI types. Curved, scrolled, carved, crested, on elaborate late Louis XIV and Louis XV types.

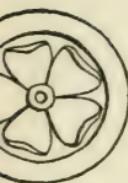
CONSTRUCTION: Rectangular if primitive or older type; curvilinear in great refinement of form in Louis XV style, notably in *bombé* fronts, legs, arms, and chair backs. Rectilinear light construction in Louis XVI types.

ORNAMENT: Carving in the solid wood notable, whether in primitive early diamond-point, or later floral and Rococo designs. Molding and paneling effectively handled in both rectilinear and curvilinear types, especially in *armoire* doors. Alsatian painting of local character. Emblematic design somewhat general. Upholstery and mounts—in period style influenced by local preferences.

CHAPTER XII

TUDOR

(1485–1558)



TUDOR
ROSE

GOTHIC structure and ornament persisted in England long after that memorable meeting of Henry VIII with Francis I on “The Field of the Cloth of Gold.” The English King, from his insular dominion, had his eyes opened very wide indeed by the glittering splendor spread before them by the clever King of France. The French interpretation of the Renaissance lacked nothing of magnificence, even in the temporary structures erected to accommodate the pageantry of this dramatic meeting. The candle-light from the twenty solid silver sconces in the banquet hall, ten of them covered with gold—silver-gilt, fell on such a sumptuous array of plate and other accomplishments of the master craftsmen of France, that Henry, on his return to England impulsively drew to his Court many skilled artists and workers from the Continent to improve the provincial crudities of his former manner of living. The experience for him had been a good deal like “Country come to Town.” He doubtless felt keenly the spur of superior accomplishment, and with his

usual impetuosity built him a palace and called it, as we may be sure he would, "Nonsuch."

But the people yielded their Gothic ways reluctantly, so that Tudor furniture retains the Gothic structure, adds much Renaissance carving, some inlay and marquetry, and puts them side by side with the beloved linen-fold paneling and Gothic tracery. It seems a happy combination to the English, because traditional. The cabinet-makers chose above all the acanthus, caryatids, the rounded arch to panel the arcaded headboards of beds—though solidly, classic jar and vase—with much latitude in their interpretation, medallions with classic heads, and other foreign motifs which, in their execution, were known as "Romayne work"—that is, from Rome. But to this was added the Tudor Rose in varied states of conventionalization. Gothic tracery gave place by degrees to the strap-work of Elizabethan fame.

Articles were about the same as those of Gothic days, at least in well-to-do homes, for it was not until the reign of Elizabeth that England caught the spirit of the Renaissance and started to build with any alacrity, making a quick demand for new and different furniture. Beds and chests, tables with forms to match—benches, and stools, cupboards—closed and open, and occasional—very occasional, chairs were about all that was needed.

The few articles in use can be easily listed in a glossary.



CARVED
LOZENGE ON
BED POST



Ambry—almery or aumbry, a small *armoire* or standing cupboard, largely supplanting chests after 1470. Rarely made with long doors to floor. Set on plain rectangular legs, continuing the side supports; crudely carved.

Bed—rare, important piece, none in ordinary homes, seldom in better ones. Four-poster, frame completely draped; visible frame in early 16th Century. Early examples like late Gothic, four slender posts. Corniced tester supported on head-board and foot posts after 1550. Typically without foot-board. Carving first used on posts; later on paneled headboard, with Renaissance and Gothic ornament; then on testers, arms of owner in colors and gold. Less important beds without tester. Posts grooved, carved, often ringed midway, rarely supported on buttressed pedestal of Gothic pinacled type; Renaissance baluster with acanthus; long carved leaf spirally disposed.

Bench—form; in general use. Fixed against wall like Gothic settle, with linen-fold panels, finials, and cresting; or movable, without back, used at table, same length as table. Truss ends cut at bottom in Gothic arched silhouette, as was often the apron.

Buffet—*crédence* or dresser type; or sideboard table of hutch type, boxed about half way to floor, top overhanging widely at ends; cupboard section paneled and carved, sometimes pierced for ventilation when used as food cupboard; leg—rectangular,

CUT-OUT
SILHOU-
ETTE ALONG
FLOOR



Courtesy French & Co.

FIG. 12. Oak court-cupboard or buffet of late Tudor type. Carved cup-and-cover bulbs. Inlaid ornament on upper cupboard with canted corners and on the frieze above and below the cupboard. Open lower section with shelf on turned bun feet. Characteristic gadrooning, carved acanthus, and interlaced circles.



vertical or splayed, plain or grooved; foot—rectangular, or with slight bracket silhouette on inside edge.

Chair—rare in 15th Century, occasional in 16th. Five types: solid “box chair,” chest seat, Gothic type; X-shaped, Italian, rare, with leather about 1530; solid back, narrower than front of seat, like the French *caquetoire*, or *cacqueteuse*—*chaise de femme*—lady’s chair, elbows angular, supports at angles and ends, underbracing H-shaped, leg rectangular, seat rectangular—back corners cut away; turned—“thrown,” three-legged chair encumbered geometrically with turned supports, seat triangular; arcaded open back with baluster supports. Panels carved in linen-fold or Renaissance design, on boxed type.

Chest—rectangular, carved in low relief; leather covered; iron mounts. Set solidly on plain, cut out or molded plinth; on low feet; or raised like low hutch. Paneled or plain. Flamboyant Gothic decoration; Italian, Flemish, and French Renaissance influences. Gothic on solid molding, French type on tall rectangular legs; early 15th Century wide flat legs, sides sometimes extend above top. Top flat or arched angularly. Chest makers known as arkwrights, huchers, or huchiers.

Cupboard—hutch, closed type. Early “cupborde”—board or table for cups. Dole or livery-cupboard for food to be doled or portioned out, delivered—*livrée*; pierced ornament with cloth

backing for ventilation. Gothic types solidly and brilliantly painted, even in vermillion. The staged or open shelved cupboard of dresser type developed into the handsome Elizabethan court-cupboard. Tudor type of court-cupboard with closed upper section, elaborately carved or inlaid; scrolled silhouetted apron below bottom floor shelf; an important piece. Closed type sometimes called court-cupboard, open type a buffet.

Desk—small box with hinged slant-top used on table or stand; paneled and carved.

Stool—joined or joint-stool; for all rooms. Late Gothic types, similar to bench; splayed truss ends, cut-out arched silhouette above floor. Aprons elaborately silhouetted; sometimes framed deeply and boxed—food cupboard stool.

Table—refectory type, 15th Century, truss ends. Early 16th Century, single rectangular end support on floor runner. Four rectangular legs underbraced squarely near floor, shaped apron; occasional draw top. "Dormant" type, solid or fixed, framed below top, molded or carved legs. Trestle type, removable.

Characteristics:

LEG: Chair—rectangular, plain, squarely underbraced; curved curule with side underbracing; solid boxed chest; turned on triangular chairs. Bench, stool, table—truss ends. Bed, buffet, table, etc.—plain, rectangular.

FOOT: Chair—plain, rectangular or turned.

Chest—turned, cut-out plinth, rectangular bracket, cut-out side runners. Bench, stool—cut-out trusses. Table—floor runners or truss ends, rectangular, plain.

SEAT: Flat, broad, rectangular, rectangular with cut back corners, triangular; apron—plain framing, scrolled or arched silhouette, boxed with cupboard or solid to floor. Wood, stretched leather or fabric.

ARM: Flat, broad, straight, ends curved outward; incised carving, inlay; dipped and sloped downward on turned supports; angular bent elbow on *caquetoire*, support ending below seat with Gothic pendant or drop; turned on turned supports, continuation of front leg.

BACK: Chair—low or high, almost vertical, flat, solid, paneled from 1570 with linen-fold or Renaissance carving; angularly disposed turned supports on three-legged type; crested open double arcade on vase balusters; tall *caquetoire*, narrow, slightly fan-shaped.

TOP: Straight in all pieces. Chair—rarely crested; two or more turned finials on turned chair. Low molded finials.

CONSTRUCTION: Rectangular, Gothic, architectural, square, crude, heavy squat effect. Underbraced or boxed. Oak general, beech, elm, little deal—pine, or chestnut; inlay of holly, cherry, pear, yew, ebony, sycamore, etc.

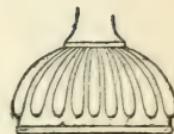
ORNAMENT: Carving preëminent; painting of Gothic type, green, red, etc.; gilding; inlay, marquetry. Furniture and room paneling carved *en suite*. Low relief or pierced tracery, chip carving; scratch, gouge, or channel molding. Paneling, vertical and horizontal. Flamboyant Gothic designs. Renaissance designs of Italian, Flemish, French, and German inspiration. Patterns cover surface with lack of true classic emphasis. Renaissance ornament on Gothic construction typical. Motifs—Tudor rose, rosette, roundel—medallion, often with head in profile, acanthus, arabesque, dolphin, mask, grotesque, *hanap*—goblet motif, vase, jar, lozenge, foliated half-lozenge, guilloche—intersecting curved lines, rope molding, Gothic traceried arches, quatrefoil, volute, vine, linen-fold, initials, coat-of-arms. Upholstery lacking; rare examples on Italian curule chairs. Loose pads used for cushions. Mounts—iron, ordinary smith's work.

CHAPTER XIII

ELIZABETHAN

(1558–1603)

ELIZABETH, the daughter of the rich and powerful King Hal—Henry VIII, had not a little to do with the vivacious and exuberant tendency of her time, a quality expressed in the lavish use of ornament in furniture as in dress. It was a decorative period, if ever there were one. If ornament were desirable, then the Islanders would have ornament and plenty of it. So those who could afford it, covered their beds and buffets, their chairs and their tables with such a burst of decorative patterning that the exuberance of the Flamboyant Gothic period falls into serenity before it, and in fact all but disappears. The beds alone, for the privileged class which had beds, set the high scale of decoration of the Elizabethan style. If the word sumptuous stands for a great splurge of picturesque, rich, and lavish ornament, the Elizabethan style is sumptuous. It is Renaissance, but a far cry from the classic restraint and proportion, the scholarly and archaeological accuracy of scale in each detail found in Italy. Ornament spreads over the finer



GADROON-
ING



CUP AND
COVER
BULB

pieces like an undergrowth with little other aim than to cover them. The result is rich if not elegant, vigorous if not ceremonious, voluminous, gorgeous, barbaric, important, and altogether lovable—that is, if one is Anglo-Saxon.

The construction is rectangular, massive, with a tendency to lighter proportions as the period advances. Ornament is prolific. The acanthus was still preëminent but strap-work carving in low relief was in great vogue, not too intricate or geometrically involved but reasonable and convincing. Rounded arcades on headboard of bed, chair back, chest and cupboard fronts; overhanging cornice on tester and cupboard; with the enormous bulbous leg and post are the salient characteristics. Deep shadow effects in concave gadrooning, guilloche, nulling, and so-called nail-heads give a needed contrast to an often unrestrained pattern. Nulling consists of bead-like or spindle protuberances; gadrooning if on a curved surface; nail-heads are carved in the wood, in high relief, like tiny Egyptian pyramids; jewelng—decoration by means of projecting protuberances; all of these disposed rationally to accent the ornament.

The bed and the court-cupboard are the outstanding novelties; not altogether novel to the Continent but new to most of England. Not satisfied with turned supports, and carved supports, England overdid the thing, and bed and table and

cupboard legs achieved a bulbous outline that was stupendous. It was short-lived but ample while it lasted. These huge bulbs have been variously named, commonly "melon bulb," but the designer sees their likeness to the silver covered cup of the period, and calls them "cup-and-cover" bulbs, the bulb being ridged by a deep channel above the middle, indicating the division between cup-and-cover.

A glossary shows most articles practically identical with the earlier Tudor pieces, added enrichment alone distinguishing them.

Bed—most sumptuous article of the period. Rectangular massive carved corniced tester supported on foot posts and headboard—solidly arcaded, carved, inlaid, painted to imitate marquetry; carved baluster foot posts with enormous bulbs, often detached from bed; without foot-board. Bulbs became more attenuated about 1590. Splendid needlework curtains and spread. Day-bed with raked head-rest at one end was used about 1600.

Bench—form, still in general use. Settle or long-settle for three or four persons, with back—rectangular, plain or carved like chair; seat—boxed, paneled and carved; arm—sloping, dipped, supported on continuation of corner upright. Bannisters—little benches placed at foot of bed.

Buffet—an important piece. Terms were used interchangeably for cupboard, sideboard, court-



ACANTHUS
CARVED
BULB

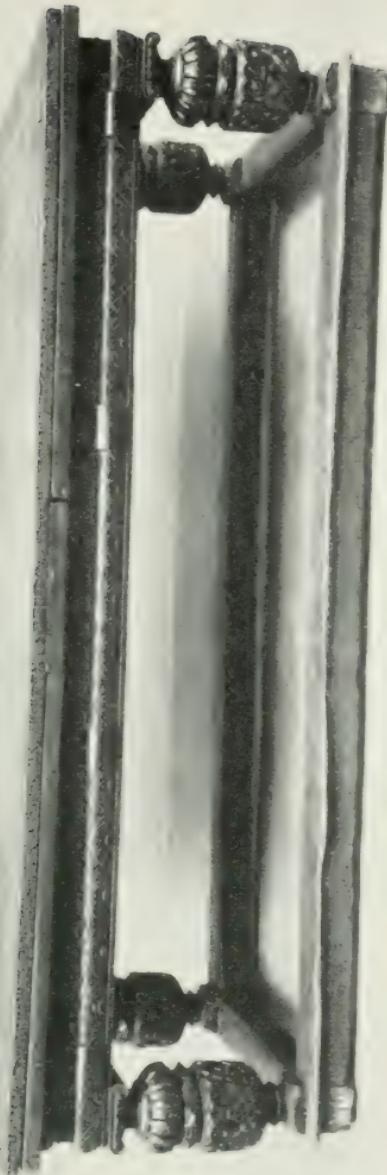
cupboard, *crédence*, and dresser; standing buffet and court-cupboard the most significant distinctions. Standing buffet—double-bodied, closed above, open with shelf below; with or without backboard, its place supplied by a richly patterned textile. Court-cupboard resembles buffet. Court-cupboard, highly elaborated, double-bodied, upper closed, lower usually closed; broadly canted or cut corners typical, either in both sections or upper section alone, the cornice continuing rectangularly supported on bulbous balusters. Highly ornate with carving or marquetry. Sideboard—often open shelved like *dressoir*. Sideboard table of hutch type. The term buffet sometimes limited to a piece with one or both sections open.

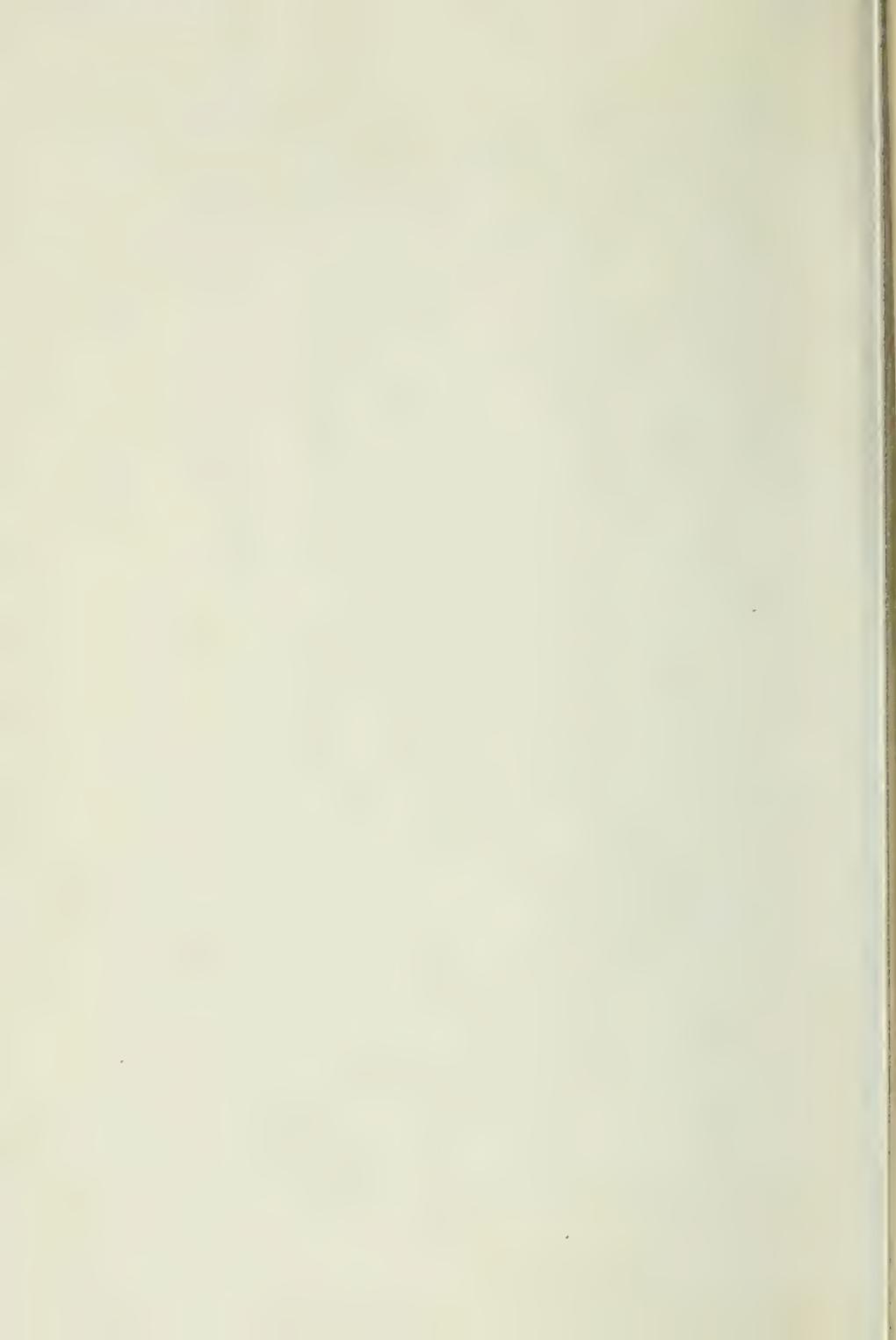
Cabinet—Italian type, elaborate architectural construction and ornament. Characteristic models resemble court-cupboard and buffet.

Chair—Tudor type with solid paneled back generally used; crested, carved, inlaid; arms—descending, slightly dipped, baluster supports baluster front legs; back legs—rectangular; under-braced squarely near floor; wooden seat—flat, narrowing toward back. Turned—“tourneyed” chair. Foreign types—Italian X-shaped, French *caquetoire*, Flemish leather.

Chest—architectural, front simulating the façade of a building; paneled; carved; marquetry—scenic with fanciful towered buildings on “Non-such Chest.” Legs—rectangular, plain or grooved;

Courtesy The Metropolitan Museum.
Fig. 13. Elizabethan draw-top table, late 16th Century made of oak; large bulbous legs with
scrolled capitals; underbraced squarely near the floor by stretchers of T-shaped cross section.
Gadrooning and strap ornament decorate the bulbs, and the framing is carved in a typical design.





sometimes with scrolled brackets; solid on floor, or on plinth. Dower chest still popular.

Cupboard—dole, livery, and standing cupboards resemble Tudor models. Little aumbrie, for books.

Desk—writing-cabinet of Italian type with drop-front above a drawer, often elaborately ornamented with marquetry, the cabinet containing many small drawers. Another type with doors has a slide which pulls out for writing. Both types were placed on stands as in Italy and Spain. Smaller boxes, for documents, etc., with flat or slant-top, carving or marquetry, placed on tables.

Stool—joint-stool in general use; supports—solid splayed truss ends, widening downward, cut out above floor line; four-legged, squarely underbraced, resembling small table; high type with splayed—spreading, underbraced legs; turned bulbous baluster legs. Frame plain or with scroll and arched silhouette. Cupboard stool, boxed below seat.

Table—refectory and draw, or drawing-out, type. Rectangular framing sometimes with corner brackets; carved bulbous baluster legs, squarely underbraced. Top occasionally ornamented with marquetry, and with columnar legs, end of 16th Century. Italian type with arcaded stretcher; three columns at each end. Highly decorative small round tables rare, generally imported.

Characteristics:

LEG: Chair—turned vase baluster, plain or fluted, underbraced low and squarely; curved in Italian X-shaped type. Table—baluster, with enormous bulb, gadrooned—often concave, and carved, cup-and-cover type; later with Ionic capital; inverted cone shape. Bed—baluster foot post, covered with carving, enormous bulb member on rectangular pedestal—paneled, carved, inlaid, arcaded; on molded base.

FOOT: Rectangular, plain. Standing cupboard—molded plinth, or laterally grooved bun. Bed pedestal—molded plinth. Cupboard—rectangular, bun, ball. Chest—rectangular, bracket, plinth.

SEAT: Flat, rectangular, narrowing toward back, more especially on *caquetoire*, wider in later types. Framing—plain, molded, wide and arcaded with or without baluster support in place of Continental pendant or drop. X-shaped, stretched leather or fabric.

ARM: Descending, slight dip, scroll end. Flat, out-curved for *caquetoire*. Support—turned baluster. Early type, straighter, flatter; later, incised carving, inlay, higher supports.

BACK: Rectangular, raked, flat, solid, paneled, arcaded solidly, carved with conventional tree, plant, or strap-work; inlay, marquetry in formal floral design. Side scrolls—ears, at

top in later type. Tall, rectangular, narrow, slightly fan-shaped in *caquetoire*. X-shaped—leather or fabric stretched between uprights. Rarely open, arcaded, with broad vertical splat.

TOP: Typically straight for all pieces. Tester—heavy overhanging cornice. Chair—occasionally double S-scrolled cresting between side uprights, with or without low finials; later crested beyond side supports, flanked by “ears”—S-shaped extensions down the sides. Turned finials on turned chair.

CONSTRUCTION: Rectangular, architectural, massive, underbraced low and squarely on all sides; typical table strut or stretcher—T-shaped in cross section, not rectangular. Oak general, later occasionally combined with cherry, walnut, etc. Inlay and marquetry—colored woods, especially light and dark combined: holly, box, ash, sycamore, lime wood, poplar, yew, rosewood, walnut, pear—especially stained to imitate ebony, cherry, apple, black bog oak.

ORNAMENT: Vigorous carving preëminent, inlay and marquetry in colored woods fashionable, little painting. Turning, molding. Italian, French—François I and Henri II, Flemish and Dutch influence, especially Flemish enrichment of all surfaces and large bulbous legs and posts, Dutch in the ascendancy in late

period. High relief in terminal figures flanking panels, gadrooning, etc.; low relief in strap-work. Tudor rose and strap-work, rosace, lozenge; Renaissance motifs: arabesque, floral scroll, formal spray, mask, grotesque animals, human figures—especially portraits, fruit drop or pendant, nulling, nail-head, gadrooning—concave or convex, guilloche, chain of squares and circles. Marquetry—colored and stained woods, etc., scenic, warriors, turreted buildings, portraits, falcons, trophies, etc. Upholstery of stuffed horsehair or tow, fabric covered. Mounts—iron, chamfered edges; H-shaped hinges.

CHAPTER XIV

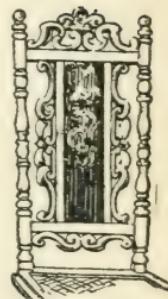
JACOBEAN

(1603–1689)

THERE were three distinct changes in metropolitan styles during the Jacobean period, coincident with political changes in the expulsion of Royalty, the establishment of the Commonwealth, and the final Restoration of kingly rule. Still the older styles of Tudor and Elizabethan days persisted to an astonishing degree, and while the Jacobean period is classed as an age of walnut, oak furniture was continuously made during this time as it was well into the 18th Century. Simple craftsmanship, especially provincial, conserved the older types, proving doubtless the suitability of the old models to the material.

These three style changes in the 17th Century, in the time of the Stuart kings and Oliver Cromwell, fall into historical alignment:

1. Early Stuart or Early Jacobean (1603–1649), in the reigns of James I (1603–1625), and Charles I (1625–1649); the term Jacobean being derived from *Jacobus*, the Latin for James.
2. Commonwealth (1649–1660), which includes



CRESTED
FLEMISH
SCROLL
BACK



FLEMISH
SCROLL
FOOT

the period when Cromwell was Lord Protector and therefore known also as Protectorate or Cromwellian.

3. Late Stuart, Late Jacobean, Restoration, or Carolean (1660–1689), after Charles II was restored to the throne; Carolean deriving from *Carolus*, the Latin for Charles; the period including the reigns of Charles II (1660–1685), and James II (1685–1689).

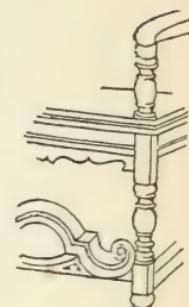
After the magnificence of the Elizabethan reign, that of the thrifty James of Scotland offered no great inspiration to designers, so that the Early Jacobean style is a continuation of the Elizabethan, lacking its pomp and ornament. It was less expensive to make moldings and put them on in a pattern than to carve the wood. It took less time to turn a spindle and apply it than to carve a gadrooning, a nulling, or an arabesque. It required less skill to gadroon a bulb of moderate dimensions, than to cover a tremendous one with great carved acanthus leafage. So these things were done and the others largely left undone. Cromwell's day saw a further stripping of ornament, even greater than that of the *desornamentado* of Spain. Comfort remained, good form did not vanish, but beauty of decoration disappeared. The Restoration period however atoned for both by a resurgence of splendor and luxury previously unknown to England, and comparable in the finer modes to some of the French and Italian pieces.

The Jacobean period brought about the apotheosis of applied ornament in the form of moldings, split spindles, and other motifs arranged geometrically; a splendid use of nulling and gadrooning; and an era of superbly carved wood-work of Renaissance inspiration in room paneling as well as furniture; Grinling Gibbons leading in this craft. The style sequence was Tudor and Elizabethan; Dutch, Flemish, and Spanish; French—Louis XIII and XIV.

Chairs multiplied, not only for the master of the house, but for the mistress, and all comers. Small or side chairs were common, and these of many types. New and convenient articles appeared, such as chest of drawers, more convenient cupboards, cabinets, the day-bed, the gate-legged table; and the English world prepared for its 18th Century epoch of comfortable living which has never been bettered even by modern invention.

The glossary adds a few new forms.

Bed—four-post tester type; Elizabethan type in oak, but foot posts join bed. Very high posts in walnut and beech, lighter construction; elaborate mitering of cornice moldings forming breaks, the moldings entirely covered with fabric, and topped with *pommes* of feathers in the French mode. Slender octagonal posts covered with fabric, especially satin. Smaller bed with four low posts or only head posts; spindled and crested, with spindle finials, Spanish or Portuguese type. Day-bed—



LOW
SCROLLED
FRONT
UNDER-
BRACING

chaise longue type, head-rest—vertical, rolled-over, etc.; caned, upholstered.

Bench—upholstered types, framed in incised border or channel molding, similar to chairs. Restoration—long stool, long like the French stool, low C-scrolled underbracing, elaborately carved seat rail, scrolled legs, paw feet; made in sets. Settle—paneled wood back; similar to chair, covered with carving and inlay. Table-settle, mid-17th Century, back an adjustable table top. Restoration—fine upholstered winged settle, like chair.

Bookcase—rectangular, double-bodied, glassed, bun feet; high top and low bottom sections. Rare piece.

Box—Bible-box with simple incised or chip carving. Desk-box with slant-top, carved or elaborately ornamented with marquetry, placed on table for writing.

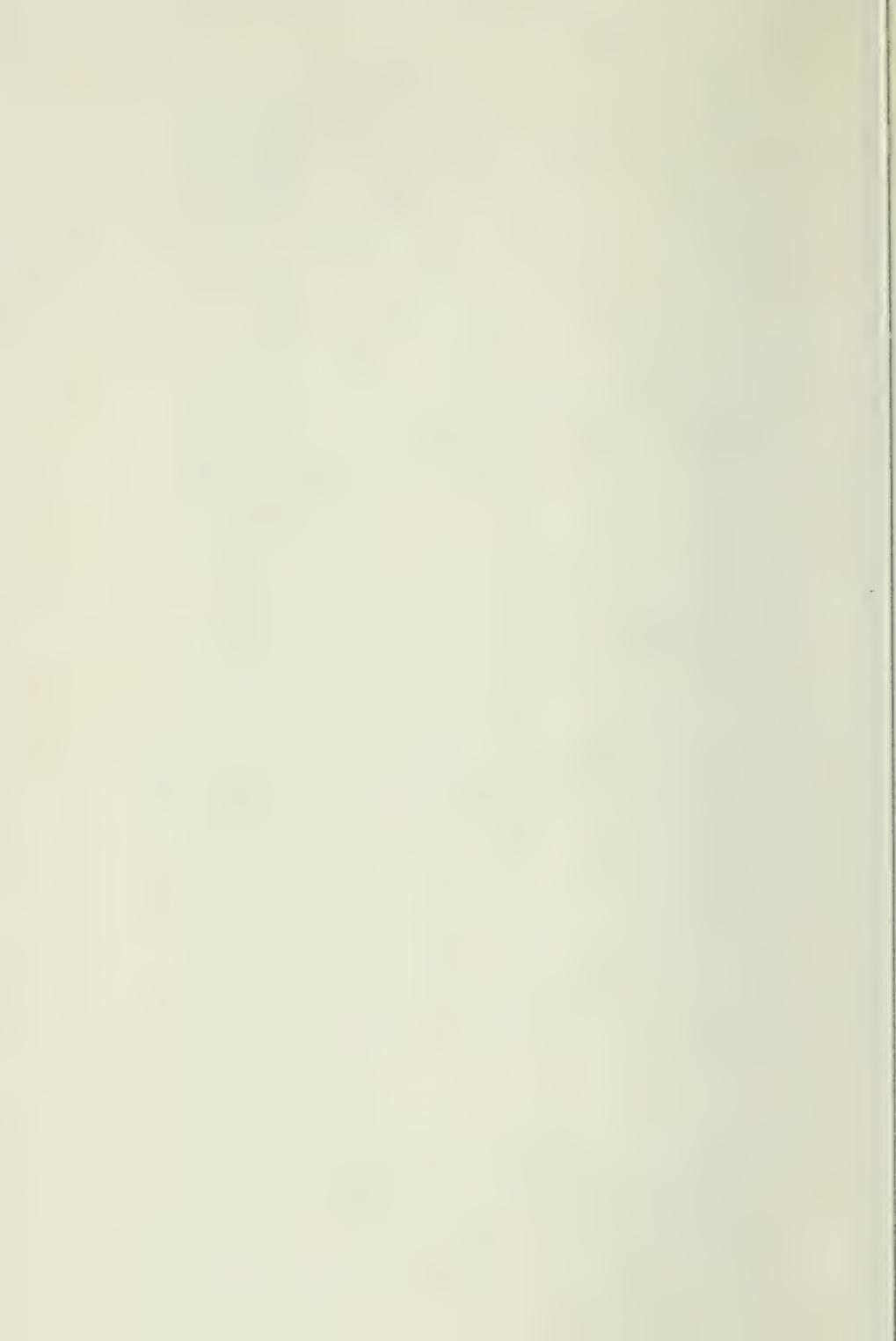
Buffet—similar to Elizabethan types. Fine dressers in Early Jacobean period. Display pieces not used during Commonwealth. Side-table dresser, with drawers, long, narrow, turned underbraced legs, applied ornament. Restoration model of court-cupboard type, but longer, larger, and more complicated, with a greater number of compartments; usually of oak.

Cabinet—double-bodied, rectangular, open or closed lower section; combination of buffet and court-cupboard; lighter construction than Eliza-



Courtesy French & Co.

FIG. 14. Restoration type of carved oak arm-chair, the top-rail carved and crested with cupids and acanthus. Oval back panel caned and framed with pierced ornament. Separate side supports topped by carved finials. Arms—long, dipped, with scroll ends. S-shaped arm supports. Rectangular caned seat with carved seat rail. S-shaped scrolled front legs on paw feet, with high carved front stretcher; H-shaped low straight underbracing.



bethan. James I type—handsome, six-legged, arched panels, groups of columns, pillars; drawers, and compartments. Cromwellian—architectural, sometimes resembling Dutch *kas*; exaggerated bun feet, inlaid. Carving, marquetry, applied ornament; earliest with curved moldings and convex drawer fronts. Restoration—elaborate marquetry; set on stand. Imported pieces—carved, Flemish; marquetry, Dutch; French, Boulle work; Chinese, lacquer, with brass mounts in the Chinese style. Cabinet-makers took their name from their skill in making cabinets, which were richly ornamented, even with applied silver corners and other mounts.

Chair—early, Elizabethan; paneled—wainscot; turned—legs turned, underbraced low and squarely, known as “throwne” chair. Cromwellian—Renaissance low backed type, wide upholstered top-rail; legs—turned, knobbed or bobbin, spiral, and rectangular members; bun feet. Farthingale chair, similar, without arms to interfere with a lady’s farthingale or hoop skirt. Restoration—Renaissance high-backed, carved and crested, caned panel; upholstered, caned; legs—scrolled, scrolled crossed underbracing, front stretcher carved, sometimes elaborately arched. Slat back type, high with scrolled cresting, several upright slats. Boldly carved vertical slat; horizontal splats in ladder-back. Provincial types—Yorkshire, Derbyshire, etc., suggest Italian and Spanish sources; Yorkshire—wide scrolled crested cross splats, with small

pendants, incurved finials on side uprights; Yorkshire and Derbyshire—arcaded, very high cresting; Lancashire—narrow back, very wide top-rail. Upholstered high-backed—rolled-over arms, with or without wings. Convenient arrangements multiplied—“sleeping chair” with adjustable back and long side wings. Chairs made in sets of six or twelve in time of Charles II. James II type, French tall narrow-backed model, narrow seat.

Chest—“chest with drawers”—box compartment with drawers below, classed as “mule”—hybrid type, largely supplanted the simple chest in late period. Ordinary chest—rectangular, rather short; feet—bun, rectangular, solid molding; Elizabethan ornament still used. Carved, incised, paneled; applied ornament. Painted in polychrome.

Chest of drawers, nest of drawers, case of drawers—often simply called chest; very ornate, originally cabinets with doors. Later, no doors, used for clothes; earliest with long drawers, shallower at top; later, two or three lateral drawers in top tier; turned feet; set on stands; Restoration type, ornate marquetry on top, sides, and front.

Clock—tall slender floor type, Charles I; later elaborate marquetry ornament. Bracket type, Restoration. Early wall clock—“sheep’s head and pluck” type, with hanging weights.

Couch—with squab—thick cushion, largely supplanted carved settle. Restoration—*chaise longue*, and day-bed, construction and ornament like chair;

caned; scrolled cresting and stretchers; head support adjustable.

Cupboard—livery, court-cupboard, standing cupboard. Elizabethan types, lighter construction, Jacobean ornament. Early standing cupboard, heavy oak. James I court-cupboard, ornate fine piece, carved, inlaid, pendants often instead of upper cornice baluster supports; also simple undecorated examples. Livery-cupboard, spindled. Hutch, double hutch, “Bread and Cheese” and “Bread and Butter” cupboards: closed, pierced or with spindled section. Bread cupboard—paneled doors, often with pierced design for ventilation. Almery similar to Elizabethan in type, strap carving; “cock’s head” hinges. Glassed china cupboard novel; rectangular; small panes; set on low six-legged underbraced stand.

Desk—*scretore*, *screetore*, writing box placed on table or stand; slant-top, fitted with small drawers and pigeonholes, as in the top sections of the desk on permanent stand with drawers which came into use in the last years of this period. Small writing-table more used than desk box.

Dresser—many provincial types, not without interesting ornament; usually oak; Yorkshire type—rectangular, large and tall, corniced top; double-bodied, upper section open shelved, lower, closed; feet bracket. Little used in early period. Cromwellian type—double-bodied, open shelved upper section; deep drawers in lower section; geometrical

painting. Carolean type became a glassed cupboard or cabinet. A long narrow six-legged table, with deep framing, called a dresser.

Mirror—rare; small, made to match toilet sets; frame—silver, wood carved and gilded; rectangular, crested, Grinling Gibbons type characteristic, of carved lime wood, with realistic ornament; inlaid with olive, ebony, etc. Restoration—Vauxhall glass manufactured in England. Magnificent *repoussé* silver frames.

Sofa, settee—similar to upholstered high-backed chair with arms upholstered solidly. Restoration type of settle, winged, as was the very high-backed upholstered settee. Sofa, term used in late Jacobean period; rolled-over arms.

Stool—joint-stool—rectangular, oblong seat; turned legs, splayed, low underbracing, design similar to tables. Common type three-legged. Chairs largely supplanted fine upholstered stools during Commonwealth. Upholstered examples resemble bench except ceremonial types—gilded, upholstered in velvet, etc. Restoration type—resembles chair, upholstered, carved, caned. Bed step—large, low, resembling stool; caned.

Table—long rectangular Elizabethan type, turned leg characteristic, some bulbous, occasional plain Dutch jar bulb; checkered inlaid framing; often draw type, also known as drawing, drawing-out and drawer table, as well as pull table. Gate-legged type—mid-17th Century, round, occasion-

ally oval; earlier, small, permanent, narrow, middle section on broad flat vase-shaped supports; later, turned legs—six or eight; known as hundred-legged, thousand-legged, flap-table, gate-table; the gate usually with foot-rail. Side-table dresser, with two to four drawers; long, narrow, hutch-table type. Small rectangular marquetry tables, tops with banded oval designs; for writing, cards, tea, and dressing; dressing-table used with mirror; legs and underbracing like chair; shaped apron with pendants. Ornamental stands, French *guéridon* type. Tripod candle stands. Ebony tables with elaborate silver plaques and mounts. Cottage and kitchen types of chair-table, and settle-table.

Wardrobe—“hanging cupboard” in which to hang clothes; early 17th Century, resembles cupboard—low, five feet or less; ornament often pierced. Double-bodied type with drawers below on short rectangular feet. Carolean type with arched doors.

Characteristics:

LEG: Turned—bulbous to mid-17th Century, bobbin 1640–65, spiral 1660–1700, vase 1645–1710. Chair—straight, rectangular, under-braced squarely near floor; turned, spiral, etc., similar H-shaped underbracing. Portuguese bulb—single medium sized bulb, on turned leg and stretcher. Rectangular and fancy turned members combined, especially Cromwellian; spiral underbracing; back leg plain

rectangular. Restoration—Flemish scroll, broad front stretcher, straight, arched, carved, solid or open scrollwork; flat serpentine stretcher about 1675; carved front stretcher, added above H-shaped underbracing, broad and solid, arched and pierced. Peg-top shoulder on turned leg. Day-bed—like chair. Bed—carved scroll popular. Table and stand—like chair; turned, bulbous, baluster, spiral, double and triple open strand spiral.

FOOT: Chair—turned, ball, onion—elongated ball, bun—crushed ball, scroll, Flemish scroll, Spanish scroll; back foot plain rectangular; rarely carved rectangular, or animals *couchant*—crouching. Day-bed and table—like chair.

SEAT: Wood, flat, sunk in frame to hold squab—thick not boxed, cushion. Restoration—caned, early coarse, later, much finer; upholstered.

ARM: Straight, turned, spiral; turned supports. Cromwellian—also flat and bowed. Restoration—long, dipped, molded, projecting ends scrolled or carved; scrolled supports, especially Flemish, continuing front legs. Upholstered rolled-over arms, long or with cut-out ends.

BACK: Vertical, much raked, flat or scooped. Elizabethan type—solid paneled back, crested in reversed S-scroll between uprights with finials, or across entire top and extended with S-scrolled ears; known as wainscot chair.

Cromwellian—low backed Renaissance turned model, wide upholstered top splat. Restoration—elaborate high-backed Renaissance types, detached turned uprights; broad vertical panel, upholstered, narrow rectangular or oval panel caned, with elaborate carved framing; later, entire back of openwork carving. Many extremely high backs before 1685. Spindle, slat back, arcade, banister, and ladder-backed types elaborated in carving in provincial models—Yorkshire, Derbyshire, Lancashire, etc. High-backed upholstered type, with or without wings. Day-bed caned like chair. Settle with double chair back.

TOP: Chair—early, crested reversed S-scroll with ears, or between uprights. Cromwellian—straight, with or without turned finials. Restoration—scroll-edged top-rail, crested in reversed S-scroll, carved, acanthus, flowers—large roses, fruit, crown with cherubs or “supporters of the crown”—lion and unicorn. Day-bed like chair. Cabinet—straight cornice. *Pommes* at corners of tester cornice; bed headboard—straight or elaborate scrolled cresting.

CONSTRUCTION: Lighter than Elizabethan. Rectangular; curvilinear arm, arm support, and leg. Early pieces low, Restoration types high, in chair back and bed posts. Walnut and oak general, beech, elm, deal, cedar, cypress, lime

—linden, fruit and nut woods—cherry, pear, chestnut, ebony—copies of pieces imported from Goan, India, etc.; inlay and marquetry—olive, ebony, mahogany, kingwood, zebra, snakewood, beef wood—of pale red color, bleached walnut, sycamore, holly, bog oak, yew, laburnum, stained woods, ivory, bone, silver, etc. Magnificent silver furniture in emulation of the French, in Restoration types.

ORNAMENT: Dutch and Flemish; later French influence. Turning—knobbed, or bobbin; spiral—twist, cable, bine, “barley sugar” resembling twisted stick candy, single, double, triple twist; open double and treble twist; point twist—one strand somewhat angular. Twist and knobbed combined; twist or knob combined with rectangular sections. Paneling ornamented with depressed arches, moldings, carving, etc. Molding—tester mitered in breaks, applied geometrical ornament in form of moldings, split spindles, balusters, bosses—knobs, etc., typical of early and Cromwellian periods; as are turned pendants and finials. Carving—chip, nick, incised, tracery, strap-work; low and high relief. Renaissance designs, acanthus, etc., better rendered than formerly. Painting—polychrome, conventional vases of flowers, etc. Japanning, some lacquer. Inlay—geometrical, checker, etc., light and dark woods; marquetry. In Restoration period

—Flemish carving, gilding, French Boulle work, Dutch floral marquetry. Marquetry motifs: typical banded ovals with triangular corners on tops of tables and chests of drawers. Italian type in brown and buff woods—acanthus arabesques, birds, etc.; Dutch—sprays and groups of flowers and birds, wood stained in natural colors, bone and ivory stained green, jasmine flowers in bone and ivory. Conventional bandings—feather edging effect produced by grain of wood, and herring-bone. Boulle work, including brass and tortoise-shell; some engraved bone and mother-of-pearl. Veneer: straining—narrow lines; oyster-shell—in walnut, irregularly shaped oval pieces, cross sections cut from small boughs, the wood graining suggesting oyster-shells, popular in the late Charles II period. Decorative motifs: early—geometrical, lozenge, guilloche, gadroon, foliated and segmented semicircles, strap-work, flat carved roping, dentils—row of rectangular projections resembling teeth, pomegranate, initials, dates, legends, mottoes, etc. Acanthus and other Renaissance motifs. Restoration—C-scroll emphasized, in honor of King Charles, crowned crest, cherubs, lion and unicorn, large rose, acanthus, etc.; Louis XIV designs. Upholstery: rich brilliantly colored silk or woolen fabrics—velvet, cloth-of-gold and

cloth-of-silver, Mortlake—English tapestry, needlework—embroidery, needlepoint—*gros point*, *petit point*; damask, brocade, satin, serge, chintz, etc. Many early Stuart pieces—fabric covered, silk or velvet. Turkey work in vogue. Much elaborate gimp and fringe with small tassels. Leather—plain, stamped and gilded. Caning—large mesh about 1660; later much finer. Mounts: early, iron; later, brass in escutcheon—back plate for drawer pull and key-plate; shapes are round, scalloped—rose-shaped, some piercing; long pear-shaped—tear-drop, acorn, and double scroll—flower-like, drawer pulls. Turned wooden knobs, hollowed out clutch handles. “Cock’s head” and H-shaped iron hinges.

CHAPTER XV

WILLIAM-AND-MARY

(1689-1702)



CARVED
ARCHED
UNDER-
BRACING

WHEN the Dutch stadholder, William of Orange, was invited to become King of England and rule jointly with his wife, Queen Mary, daughter of James II, he brought his own conception of magnificence to the English Court. Although he was at war with Louis XIV, he had the wisdom to bestow his patronage upon one of Louis' foremost designers, Daniel Marot, a refugee after the Revocation of the Edict of Nantes. Marot's authoritative work had aided the establishment of the French Baroque style in the Lowlands, and when William III brought him to England, his was the voice of authority in decorative furnishings on that "tight little isle."

Why William-and-Mary furniture of the finer sort resembles that of Louis XIV is not difficult to understand. Its Dutch slant is to be expected, as it was made to the Dutch taste and this taste at this period included many exotic influences brought to Holland by her traders on "desperate seas." Neither is it difficult to account for Queen

Mary's ardent devotion to needlework, especially *petit point*, for the vogue was at its height in France when the deft fingers of Madame de Maintenon set the fashion at the French Court; for the French Court in that day set the fashion for the whole Western World.



CURVED
FLAT
UNDER-
BRACING

Tea drinking was more peculiarly English, for France did not take so kindly to this oriental beverage, so that the multiplying of little tea-tables was an English vogue. It was different with porcelain. France and Holland led in this mode, and rare Chinese pieces were greatly valued. In England the practical appeal was more general, and the china cupboards were more apt to hold my lady's tea-set than merely ornamental pieces; although Queen Mary was a collector of some distinction. These two articles, the tea-table and the china cupboard, were the novelties of the period, although neither was wholly new, if we except a few distinctive features peculiar to the William-and-Mary style. The china cupboard together with the bookcase—bureau-cabinet, and the tall chest of drawers—tall-boy, replaced the earlier dresser, buffet, and court-cupboard. The cheval fire-screen became a highly ornamental accessory; carved and crested.

The style of the day was distinguished by its devotion to plain surfaces, veneered, lacquered, or ornamented with marquetry. Veneering was the new note, and the furniture of the ordinary well-

DOUBLE
HOOD TOP

to-do household,' lacking the magnificence of carved and gilded gesso work, the richness of elaborate marquetry, and the color of beautiful lacquer, still boasted good pieces nicely veneered to display the grain of the wood. Turning offered a substitute for the elaborately molded, capped and carved tapering leg typical of the Louis XIV style. The silhouette of the wide-spreading flare topping the tapering French leg, called its cap, was preserved by the turner and shaped into the inverted cup or mushroom typical of this period. The ornate baluster became the tapering pear leg, characteristic of this style. Moldings used in cornices were emphatic and gave an air of distinction to the double-hooded cupboard or cabinet. The Flemish scroll, beloved in the Low Countries, was in evidence in chairs and in table legs, although the C-scroll of Restoration fashion was not abandoned. Furniture was dignified and generally somewhat plainer than formerly.

The glossary shows an increase of convenient pieces.

Bed—stately examples, four-poster type, very high, occasionally 16 or 18 feet; with great elaboration of fabric-covered, mitered, and scrolled cornices; *pommes* still topping the corners; posts—slender, round, octagonal; velvet, brocade, satin, etc., strained over cornice and posts, and glued. The headboard medium height, scrolled, crested, and fabric-covered, sometimes festooned or

quilted; without foot-board. Oak beds of older type, often with East Indian palampore hangings. Truckle or trundle beds rolled under larger ones. Folding bed—"turn-up," or "press bed," shut against wall, resembling clothes-press.

Bench—upholstered type; the framing, legs, and underbracing resemble chair and stool; made in sets; seating two or three persons. Form and settle of older types, usually oak.

Bookcase—double-bodied on low stand or chest of drawers; rectangular, plain or carved cornice, occasionally with corners out-set; upper section higher, very slightly in-set. Doors glassed, small oblong rectangular panes. Uncommon.

Cabinet—walnut; marquetry and lacquer favorites; rectangular, double-bodied, top section tall, very tall about 1700, especially corner cabinet; top section slightly in-set on chest with doors or drawers, on small table with drawers in wide apron cut in arched silhouette, or on stand with drawers in straight framing. Legs—underbraced like table, but often four across front and two at back. Top—straight; single, double, or triple arched hood, with bold sharply accented cornice; occasionally stepped top for display of porcelain. Elaborately carved and gilded stand for lacquer cabinet.

Chair—back raked, flat, shaped, high or low, medium. High-backed, rectangular, Restoration type—upholstered; seat, upholstered or caned with



Courtesy The Metropolitan Museum.

FIG. 15. William-and-Mary cabinet, late 17th Century, of red lacquer with elaborately foliated brass hinges and large central key-plate. Scenic decoration in the Chinese manner. The stand is carved and gilded, with a deep pierced apron on square slightly tapering molded legs with square carved molded feet.

either caned or elaborately pierced carved back. Lower back, hooped, or bowed,—continuous side and top-rail, curved corner; carved middle splat. Caned back strip, flanking vertical splat, or surrounded by carved crested frame—"mirror back," like framed mirror; caning and frame gilded. Over-stuffed chair with flaring scrolled arms; with or without wings. Italian curved crossed underbracing typical, occasionally arched, carved, with turned finial at crossing. Leg—straight, molded and tapering, square, octagonal; turned; scrolled, Flemish and Spanish scroll, cabriole.

Chest—lidded chest largely supplanted by chest of drawers, single or double-bodied. Double chest with eight or nine drawers, sometimes closed within doors. Chest of drawers on stand with drawer in apron, apron silhouetted in three arches, or straight framing. Tall-boy is the double chest, often on bracket feet. Top—straight or hooded. Chest of drawers on short legs resembling *commode*. Lidded chest, covered with gilded gesso ornament, on ornamental stand; Chinese imported lacquer chest, on stand.

Clock—floor type, tall rectangular on rectangular molded plinth with cut corners out-set; bracket feet, or shaped bracket, flat bun. Top raised with pedestal for statuette, carved scroll crest, or straight cornice. Lacquer or marquetry preferred.

Couch—day-bed of *chaise longue* type, rectan-

gular raked head-rest; arms, legs, and underbracing like those of sofa and chair. Caned, upholstered.

Cupboard—china cupboard or cabinet, double-bodied, top section tall, very tall in corner type. Top like cabinet, straight, hooded, broken pediment centering in small vase finial. Lower section with door or doors below drawers. Upper door of hooded type, arched.

Desk—slant-top on chest of drawers, serpentine underbracing. Writing-table generally used; small, rectangular, apron silhouetted in three arches, middle arch higher for knee-room; legs turned; made in walnut, lacquer, etc. Knee-hole type flanked by pedestals of drawers, late in period; top folds back, narrow front section drops for writing leaf. Secretary type highly ornamental.

Mirror—Venetian models copied at Vauxhall and Greenwich. Decorative wall mirrors more generally used as in Holland. Frames—rectangular, arched, very high crest, carved wood, architectural molding, out-set corners, broken pediments; silver *repoussé*, faceted glass borders in blue and white, blue and gold, and red and gold. Border decoration on back of mirror in colors and gold. Mirror swung on uprights above small nest of drawers, on dressing-table.

Secretary—double-bodied, rectangular, straight corniced top, double hood with three turned finials. Lower section, chest of drawers on bun or bracket

feet. Upper section with drop-front, or with doors above a slant-top; doors occasionally mirrored. Elaborate marquetry ornament. Lower section sometimes *bombé* front and sides, or with applied shaped corners; feet—bun or bracket.

Settee, sofa—double settee in vogue; constructed like chair, upholstered, high-backed. Double crested type—winged, arms roll over and finish below with an emphatic turned back scroll. An important piece with elaborately ornamented legs and underbracing. Sopha or sofa, a late Jacobean term for long settee, also made in the William-and-Mary style similar to settee.

Stool—joint-stool in common use. Upholstered stool—designed like chair, often in sets; used at table and elsewhere. A highly ornamental piece when carved, gilded, and richly upholstered.

Table—small rectangular oblong type of walnut, marquetry, lacquer: used as card-table, dressing-table, side-table, stand for chest of drawers or cabinet, tea-table, writing-table, ornamental table in gilded gesso; legs turned—spiral, inverted cup, baluster, spindle, etc.; molded and faceted in square and octagonal form; underbracing—flat curved, serpentine, X-shaped, arched, molded, carved; plain framing, or deep apron with arched silhouette. Side-table, two to four legs across front, with wood or marble top. Cabinet stands often elaborately carved and gilded. Dining-table—long, oak; gate-leg, walnut, oval. Architectural types

doubtless used as buffet. Cricket-table—small, low, round topped, three legs, plain straight underbracing, often in oak.

Wall bracket—for candelabrum or vase, carved and gilded gesso.

Wardrobe, press—rectangular, set solidly on floor; top—hooded cornice, plain or carved; door tops, arched; doors, paneled; plain or carved molding.

Characteristics:

LEG: Straight—turned: spiral, spiral centered by ball, baluster, spindle, inverted cup. Molded tapering, square, octagonal, capped. Scroll—Flemish, Spanish. Cabriole, often ridged lengthwise or collared. Underbracing—crossed—tied, curved, serpentine, undulating, arched with finial; hooped Spanish front stretchers. Settee, table—gadrooned, carved, marquetry on flat scroll.

FOOT: Turned—bun, bun on shoe, ball, onion, bell; pad with cabriole leg; molded—square, tapering—peg-top; capped ball; scroll, Spanish and Flemish scroll; hoof, conventionalized hoof; rectangular carved; paw; bracket—straight, curved, molded, on cabinet, etc.

SEAT: Rectangular, narrowing slightly toward back; rail—plain or scrolled, carved, gilded, square cornered, high leg-crests on front corners. Upholstered—box-like; boxed settee cushions; caned. Stool—rectangular, round.

ARM: Long, slight dip, molded, carved scrolled ends. Support—rectangular, molded, tapering, capped, gadrooned; open, or upholstered solidly; one type rolled-over and back, exaggerated back curve above seat rail.

BACK: Raked, flat, shaped, spooned. High—rectangular, crested, scrolled carving, framed caning, upholstered, slat-back—several upright slats. Lower—bowed, broad shaped carved vertical splat. Upholstered chair, settee, sofa, high or low; flat.

TOP: Typically arched or hooded, double cyma—reversed S-curves, or semicircular hood; single, double, or triple on settee, cabinet, etc. Straight on chair, cabinet, etc. Chair crested across back or between finial-topped uprights. Headboard crested.

CONSTRUCTION: Rectangular; curvilinear top, leg, arm, apron, underbracing. Woods—walnut general, oak, elm, pine, lime, chestnut, cedar, painted beech and pear; marquetry—sycamore, walnut, elm, yew, laburnum, pear, apple, holly, box, ebony, ivory, bone.

ORNAMENT: Turning—spiral, baluster, spindle, inverted cup. Veneer—walnut: burl, dark, light—bleached; banding; oystering. Marquetry—early, Italian type, acanthus arabesques and birds in buff and brown woods; Dutch type—highly colored naturalistic floral designs, birds and butterflies, in dyed woods,

ivory or bone stained green for leaves. Floral and endive-shaped acanthus leafage. Later minute scrolling in simple forms—seaweed marquetry, covering entire surface. Lacquer—oriental and English, European and oriental designs mingling. Carving—superbly carved walnut chairs; gilded carving in Louis XIV style. Painting—black and gold, red, blue, and green, with gilding, in place of lacquer. Decorative motifs: classic and Baroque; Flemish scroll, shell, gadrooning, classic urn; marquetry—simple star, fan, rose. Upholstered in suites, bold colorings: needlepoint—*gros point* and *petit point*; velvet—figured, plain; damask. Caning, fine mesh. Mounts—brass, handle—loop, ring, drop—pear, solid round drop, small flower-like pendant; back plate—foliated, engraved. Wooden turned button handle. Lacquer cabinet mounts—very large and ornamental, elaborately foliated, pierced, and engraved in the Chinese style.

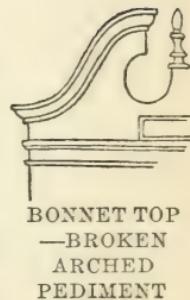
CHAPTER XVI

QUEEN ANNE AND EARLY GEORGIAN

(1702–1749)

DURING the reign of Queen Anne (1702–1714), the new elements which were so diversified in William-and-Mary furniture, became better assimilated in the designs of English cabinet-makers, and a truly English style was established. Form was paramount; curvilinear lines were preëminent; and the natural quality of fine wood, with its infinitely varied markings of grain and burr, was valued for its own beauty. This was a far step from the classic quality of Renaissance ornament, however excellent or splendid, used to bedeck a simple rectangular structure. The subtle appeal of beautiful curved forms in Queen Anne furniture is not unlike the appeal of sculpture, where the object viewed from every angle presents a constantly varying contour possible only to “work in the round.”

So subtle is this appeal of beautiful form, and so impossible is it of achievement except by the hand of a master craftsman, that to-day our best cabinet-makers actually get down on their knees humbly and reverently to examine and enjoy the



BONNET TOP
—
BROKEN
ARCHED
PEDIMENT



PAD OR
DUTCH
FOOT

work of the early 18th Century English cabinet-maker. The flowering of this Queen Anne style into that of the Early Georgian of pre-Chippendale days, produced chairs for which eager buyers are willing to pay thousands of dollars. There is a single chair which we have seen for which \$35,000 would be gladly paid if it were procurable. Its sole beauty is the natural beauty of fine wood, its subtly curved lines which no designer has been able accurately to reproduce, and that irresistible appeal of form in the round, including both outline and carved ornament, which no artist and few collectors are able to resist.

The work of this period may be briefly classified:

Queen Anne style (1702–1714)—cabriole leg, plain; cockle and scallop shell carved on knee; shell with small pendant ornament, husk, or acanthus.

Elaborated ornament (1714–1725)—shell, pendant, acanthus, on knee, top of back, and on seat rail of chair and settee; claw-and-ball foot; eagle's head on end of arm or worked into the design of the back.

Lion's mask (1720–1735)—used in place of shell; lion's paw foot.

Satyr's mask (1730–1740)—in place of lion's mask.

Cabochon with foliage (1735–1740)—of Louis XIV inspiration.

Architectural motifs—pilaster, pediment, etc., used on large pieces throughout the period.

Curvilinear construction was increasingly used; a flattened S, or ogee, curve outlining chair back, cabinet top, and silhouetting the table apron. Ornament was simple, the shell, acanthus, husk, lion's mask, satyr's mask, eagle's head, and cabochon preëempting this field. Veneer, lacquer, marquetry continued in vogue.

The easy-chair was supreme. A pair of settees matched the set of chairs. Comfortable spooned backs were demanded, and the Windsor chair with its delicate spindles lightened the cottage type. The convenient chest of drawers on a stand, which the English call tall-boy, became a necessity, and the slant-top writing desk a comfort. Comfortable pieces like tray and card-tables, and decorative pieces like the pedestal and wall bracket, took their places in well-to-do homes, along with the fire-screen of cheval, or horse, type, a single panel, often sliding, covered with needlework.

The glossary notes the changes of fashion and the general character of articles used.

Bed—four-poster type; in stately examples, the cornice greatly elaborated in a multiplicity of moldings—mitered, arched, variously ornamented, fabric covered, and topped by *pommes*; headboard scrolled and crested. Unfashionable oak and trundle bed of older types, with or without low headboard. Early Georgian—simple straight cor-



KNEE
ORNAMENT
—COLLARED
PAW FOOT

niced tester; carved posts, feet, and tester, more or less ornate.

Bench, settle—provincial older types; upholstered, without back, in sets with stools and chairs.

Bookcase—rarely used; secretary type. Georgian—architectural construction and ornament, broken pediment, glassed doors; library type—lower section, very low, with wooden doors.

Cabinet—Chinese lacquer type still fashionable, rectangular on simple or elaborately carved and gilded stand. Double-bodied type—rectangular, upper section higher, solid or glassed doors, chest of drawers below; walnut or lacquer. Early Georgian—broken arch pediment; elaborate carved cresting. China cabinet, important.

Chair—Queen Anne—bowed: broad solid vase, jar, or fiddle-shaped splat; cabriole leg; Dutch pad, hoof, web, or paw foot. Occasionally of very large proportions, deep wide seat, broad back, and widely bowed arms. Carving on knee of leg, mid-front of seat rail, back cresting, end of arm. High-backed upholstered winged arm-chair. Georgian, pre-Chippendale, front leg capped—extending over seat rail in cresting, flanked by silhouetted scrolls—ears; broad vertical splat of interlaced carving, sometimes entire back interlaced; square back with cupid's bow top—ends upturned. Roundabout chair—corner chair, low back on two adjoining sides of seat. Writing—low arm-chair.

Chest—of decreasing importance. Often of mule

type, rather high, with drawers below. Chinese rectangular lacquer type on low stand. Chest of drawers, rectangular, bracket feet; chest on chest—earlier type, largely superseded by tall-boy.

Clock—lantern—wall type, rectangular, straight cornice, shaped apron. Bracket clock for shelf or bracket. Floor clock—rectangular, tall, top resembling bracket type; shaped roof, with or without finials; on plinth or bracket feet; walnut, marquetry, lacquer.

Cupboard—finer examples resemble cabinet. Small wall—hanging cupboard, often corner type; sometimes bow-front type, lacquered. Dresser type—primitive, older models.

Desk—older type, slant-top box set on stand with drawers in apron. Slant-top chest of drawers on bracket feet or cabriole legs; front sometimes elaborately shaped in breaks with curves and angles. Knee-hole writing-table. Knee-hole pedestal type. Small French type—*escritoire*, resembling the *bonheur du jour*. Bureau-cabinet fashionable, early Georgian period.

Mirror—wall, long narrow frame, very high cresting typical. Architectural—rectangular, oblong, broken pediment top: angular, arched, reversed curve—swan-neck ending in rosette. Circular, convex or plain mirror, acanthus ornament at top and bottom, top crested by spread-eagle. Dressing mirror—swung on uprights, crested type. Frames—carved, gilded gesso, painted,

gilded, marquetry, lacquer, plain walnut; later, mahogany. In general use.

Pedestal—term type, often surmounted by child's head; carved, gilded.

Secretary—double-bodied, top section taller, often elaborately crested—scroll, broken pediment, etc.; double or single doors—wood, mirror, glass; glass on bureau bookcase. Lower section, slant-top desk on chest of drawers, bracket feet. Smaller type on cabriole legs. Drop-front type, lower. Georgian types more architecturalized.

Settee—love seat, upholstered double-chair, similar to chair; top high or low, rectangular, single, occasionally double arch; winged; arms often short, rolled-over, ends sometimes rolled back at seat like William-and-Mary model. Fine examples with open chair backs and arms; seat upholstered. Simple Windsor or double-chair type. Love seat important piece.

Sofa—like upholstered settee, only longer; high or low backed, rectangular, slightly arched.

Stool—upholstered type similar to bench, made in sets with chairs; seat—small, rectangular, oblong, circular; often drop-in type—loose from frame.

Table—dining—gate-leg, generally oval, sometimes round. Tripod—often tip-top, with snake feet; for tea, etc. Dumb-waiter—tripod, with four graded shelves. Card—rectangular, fold-over type, plain wood circular corners for candlesticks, hol-

Courtesy French & Co.

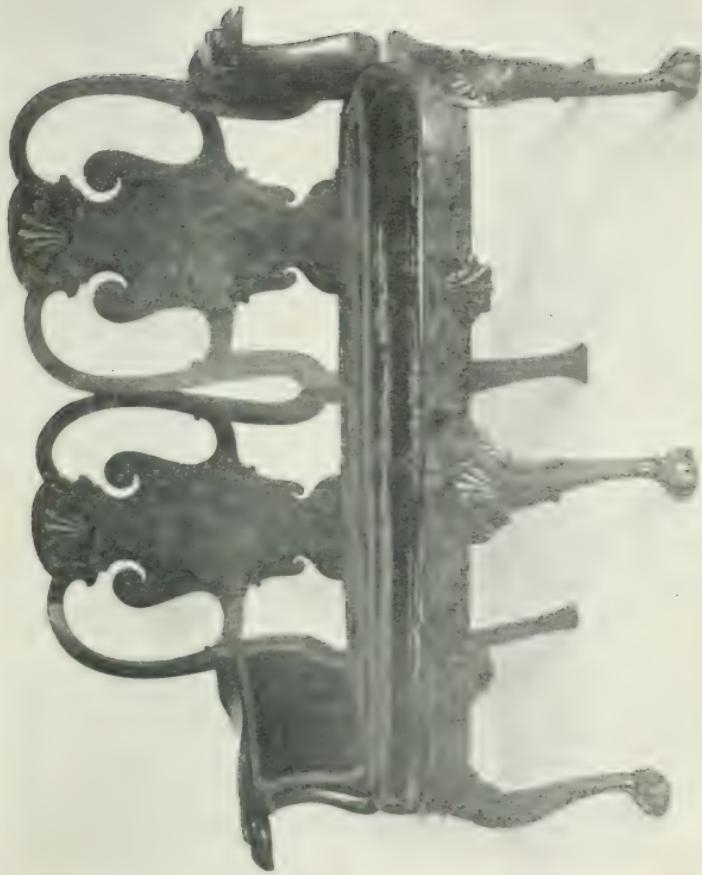


Fig. 16. Queen Anne love seat of crotch walnut; double chair back, upholstered filling the usually open arms. Wide solid scroll-edged vertical splats; bowed backs; straight shaped arms, hollowed for elbows and terminating in carved eagles' heads reversed scroll supports. Cabriole legs, capped over seat rail. Shells on chair crests, knees of legs, and depending from seat rail; claw-and-ball feet.

lowed wells on sides for counters, the top otherwise cloth-covered. *Tray*—rectangular, separate tray top. *Cricket table*—small, low, triangular with three underbraced legs, cottage type. *Writing and dressing*—rectangular, oblong, three lateral drawers in apron, shaped for knee room. *Side-table*—for serving in place of buffet. *Console*—side-table, architectural, often heavily carved and gilded; heavier effect in Louis XIV models; popular in Georgian period; designed by architects—Kent, Wren, etc.; top—colored marble, or *scagliola*—imitation marble, often black and yellow. So-called “Irish Chippendale” tables with deep aprons, bulging—curving outward, and elaborately carved, are of this pre-Chippendale period.

Tall-boy—high-boy, chest of drawers on stand with drawers in its shaped apron; total, six to nine drawers. Upper section slightly smaller and in-set; top, straight small cornice molding; corners sometimes canted and fluted.

Wall bracket—highly ornamental Georgian types, acanthus, eagle, etc.

Wardrobe—Dutch type, double-bodied, upper section higher, curved crest, two door tops forming single scrolled arch. Lower section—chest with drawers, front and sides *bombé*. Handsome marquetry pieces.

Characteristics:

LEG: Cabriole, plain, middle vertical ridge, carved motif on knee. Early Queen Anne

—underbraced; front chair legs, cabriole, back legs, straight. Georgian—early with full bulging knee-curve; crested or capped—hipped, over seat framing with seat scrolls below seat as brackets—ears. Chair, often with four cabriole legs. Cluster leg—two or more joined, on architects' furniture.

FOOT: Dutch pad, with or without shoe, or cushion; hoof, Spanish, web, paw; snake—snake's head, on tripod support. Georgian—claw-and-ball, paw-and-ball, paw later tufted naturally with hair; loosely curved scroll; leaf foot carved, not of metal like the French leaf shoe. Chair—front, claw-and-ball or paw; back, club. Bracket—straight, curved, plain or carved on large pieces; occasionally bun. Architects' furniture—molded block, scroll or leaf scroll on molded base.

SEAT: Rectangular, usually with rounded corners, shaped in reversed scrolls; broad or narrow; narrowing toward back; horseshoe; circular for writing chair. Seat rail—plain, shell or other ornament as pendant on mid-front, or set upright on frame covered with upholstery. Upholstered seat often detached and dropped into framing. Rush seats on both cottage and better types.

ARM: Straight, shaped, curved in sweep around seat, sometimes dipped, broadened and flattened for elbow; end—continued in support

with a marked curve—volute, or projecting in scroll or carved eagle's or lion's head; support, slightly incurved. Georgian—support C-scroll or S-scroll; fantastic curved ends, rolling out and back, or over and down, suggesting upholstered types. Upholstered pad, or solidly to seat.

BACK: Raked, flat, low, medium, high; bowed, slight crest, later more ornately crested and carved. Upholstered solidly over frame; narrow, or medium height; with or without wings or arms; rounded corners. Open back—broad vertical splat in jar, vase, fiddle-shape; plain, carved, marquetry. Georgian—pierced and interlaced broad splat; pierced oval back, rare; large open looped pendant volutes across entire top of bowed back, suggesting large shell, with scrolled design below; double top-rail above pierced splat. Low, large, square, upholstered, with open arms, typical.

TOP: Usually bowed, slightly arched, with or without cresting. Cabinet, secretary, etc.—arched, angular, or swan-neck broken pediment; occasionally straight cornice. Settee and sofa—low arch or straight. Chair—bowed, crested, top line variously broken with slight angles and curves; Georgian—cupid's bow. Mirrors—deeply cut scrolled silhouette, often extravagantly high scrolled crest.

CONSTRUCTION: Curvilinear; rectilinear fram-

ing of large pieces, varied by *bombé* front and sides; front, broken by slight curves and angles—block fronts, early Georgian. Flat surfaces usual before 1720. Small leather casters with brass fittings. Queen Anne—typically walnut; early Georgian—walnut and mahogany; oak still commonly used, especially in provincial work; beech, elm, pine, chestnut, lime, pear, yew. Marquetry of sycamore and yew. Table tops of colored marble, and *scagliola*, especially Georgian.

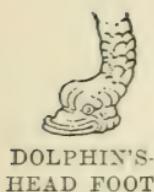
ORNAMENT: Queen Anne—veneer; a little carving on knees of chair, feet, middle of seat rail, crest of chair back, end of arm, back splat; Dutch and French influence. Georgian—classic and French influence; carving, fret cutting; carving in chair back; often heavy and conspicuous on table, sometimes in gesso. Painting in monotone with gilding, red, blue, green, etc.; japanning; black paint to imitate lacquer about 1725–50. Gilding, parcel-gilt ornament or entire piece. Marquetry, Dutch type persisted during Queen Anne period. Lacquer—occasional for handsome pieces; early Georgian, sprays of flowers and birds. Decorative motifs, often of Louis XIV inspiration, follow style changes; shell, acanthus, and pendant flower persisting; other classic motifs—anthemion, etc. Upholstery—damask, brocade, and chintz in vogue; needle-

work, especially *petit point*, on French type of upholstered chair; velvet still popular; caning; rush seats. Mounts—brass, inconspicuous, small key-plates, often oval; plain, chased, occasionally pierced. Handles—drop with rose or star back plate, loop—bail, typical with foliated back plate, more or less stereotyped; engraved, punch marked, pierced, molded ornament. Silver escutcheon designed with cupids, etc., occasional for fine pieces.

CHAPTER XVII

CHIPPENDALE

(1749–1779)



DOLPHIN'S
HEAD FOOT

CHIPPENDALE is the outstanding name in domestic cabinet-making. Other names there are of great artists like Marot, who made designs which were carried out by skillful craftsmen; other great cabinet-makers there have been like Reisner, Oben, and Boulle, who worked from their own designs; other wood-carvers of great note like Grinling Gibbons; but take it all in all, history records no single name so outstanding in the making of furniture for the home as that of Chippendale, and we rank him fearlessly as the master of mahogany.

There were three Chippendales who were cabinet-makers, father, son, and grandson; the son the most famous of the three. They worked in London in the reigns of the Georges and excelled in all they touched, but their especial glory is their wood-carving. Their London shop was opened in 1749. Thomas lived until 1779.

Mahogany came into general use in England about 1720, and reached its apotheosis with the

Chippendales. Thomas Chippendale, the son, did not confine the work of his prosperous shop to a single wood or a single style. We know from records that in later years furniture from the designs of those famous architects, the Adam Brothers, was made in his shop. This furniture was largely of satinwood, designed in the classic taste of the period. Technical experts venture to suggest that some and perhaps much of the furniture thought to have been designed by Hepplewhite and Sheraton really came from the Chippendale shop, while they also surmise that much of the work in the earlier styles which has been attributed to Chippendale, pre-dated Thomas or was produced by his contemporaries.

His style is the thing, however, and it marks several distinct steps in England's assimilation of Continental styles, both Dutch and French, and shows that unmistakable Anglicizing which has continued to fit with great nicety the taste of English speaking people for over one hundred and fifty years.

Before the publication of Chippendale's "The Gentleman and Cabinet Maker's Director" in 1754, architects had included some designs for furniture in their publications, which accounts for the "architects' furniture" of the preceding period. After Chippendale's book went into circulation there was a certain standardizing of styles, however varied, which brings the history of furniture



"RIBBAND"
BACK CHAIR



CHIPPEN-
DALE
FRETWORK

into the field of things modern. Chippendale's various publications were issued ostensibly to help designers, but they also served as a catalogue of his own designs, showed his versatility, and indicated what he could attempt if he chose; although he may never have actually made some of his more fantastic conceptions. The one exotic touch is the Chinese; but this was already current in England under William-and-Mary, when many a lacquered garden scene echoed the verse of the 18th Century poet, Ch'en Hao-tzu:

"If a home has not a garden and an old tree,
I see not whence the every-day joys of life are to
come."

Things in "the Chinese taste" are the English cabinet-maker's great adventure into the exotic. The result is an odd mixture of pagodas, fretwork, flowers, shells, and many things so combined as to be anything but Chinese, but they passed as such in a day when Chinese art was little known.

Chippendale worked in many styles, overlapping in point of time.

1. Early Georgian models developed from the more decorative Queen Anne types: bow back, with pierced interlaced vertical splat, "ribband back"—his consummate achievement in this style; bow back with top formed of radiating loops suggesting a large shell; rectangular back, with cupid's bow top.

2. Fretwork and Gothic design elements. Fret-

work either applied to a solid surface, or pierced. Gothic motifs, altered to fit the design; pointed arch tracery in chair back, traceried glass paned doors, quatrefoil, trefoil, ringed cluster column legs.

3. "In the French taste," adaptations of the *Régence* and the Rococo of Louis XV, especially in sofas, chairs, etc.

4. Anglicized Chinese elements, pagoda tops to chairs and cabinets, pendant bells, square legs, and Chinese fretwork.

The newest things were his tripod pieces; small tables, some not so small and tip-topped, candle stands as delicate as a flower stalk and as finely pierced as lacework, pole screens for use before the fire, both screen and tripod elaborately Rococo. Small somewhat frivolous pieces were made in the French taste; delectable bits of *chinoiserie* as fantastic as dreams topped every sort of piece; and Rococo carving with slender stalactites, as of water dripping from rockery, brought a new note of light-hearted decoration into the serious atmosphere of the English home. But Chippendale's great achievement was his chairs, and these have never been surpassed.

The glossary notes the usual pieces.

Bed—four-poster; carved fretwork or scrolled tester, straight, crested ornaments at corners and above foot of bed; low, scrolled or fantastically crested headboard, with or without low foot-

board. "Canopy Bed"—tent or parasol-shaped top. "Doom Bed"—domed, umbrella-shape, topped by winged dragon. "Chinese Bed"—pagoda tester, fret-adorned posts. "Gothick Bed"—tapering hexagonal posts ringed in sections; tester reversed Rococo scrolls or Gothic ornament. Field bed frames—ornate, Rococo, domed or crested.

Bookcase—several types; library, secretary, and combined "Dressing Chest and Bookcase." Library type—important piece; double-bodied, low under-section on plinth; top—higher, often set far back; traceried glass panes; top—straight, angular or broken pediment. "Dressing Chest and Bookcase"—three lateral sections, sides very low, middle one, highly crested; knee-hole in lower section, fitted with drawers, tall Rococo feet.

Bracket—wall type, shaped top for bust or ornament, ornamental Rococo support.

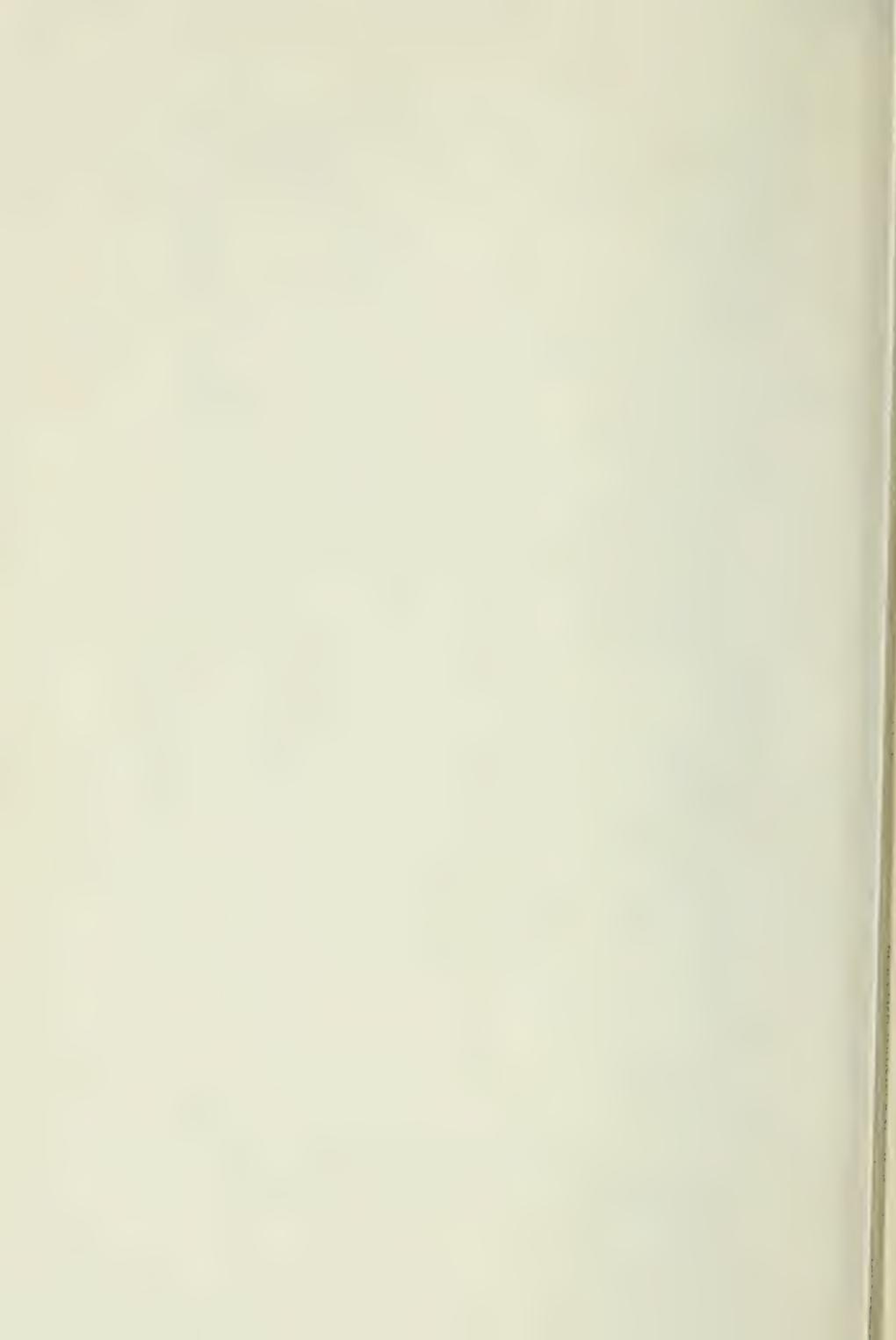
Cabinet—on stand, several types: rectangular on rectangular stand; "Chinese Cabinet"—peaked top ornament, openwork gallery, fret-adorned stand; "Gothick Cabinet"—Rococo crest, cluster legs, Gothic tracery, a delectable mixture of Rococo, Chinese, and Gothic decorative motifs. Hanging *bric-à-brac* cabinet, pagoda roof. "China Case"—similar to cabinet but more delicate.

Chair—models follow the various styles of his work. Bow back—wide vertical splat, carved, pierced, interlaced; seat broad; claw-and-ball foot.



Courtesy French & Co.

FIG. 17. Mahogany arm-chair, one of a superb set in Chippendale's finest Rococo manner and of his period. Cupid's bow top, broad carved interlaced vertical splat: straight shaped arms, ending in scrolls on sharply in-curved C-shaped supports. Rectangular seat upholstered over the rail. Cabriole front legs with carved ornament, claw-and-ball feet. Rococo scrolled ornament with characteristic stalactite seen depending from top of splat.



Square back—cupid's bow top most characteristic; interlaced vertical splat, "ribband back" the finest. Open fret or tracery design, often filling entire square or arched back, in pointed Gothic arched motifs, or Chinese fretwork. Ladder-back—shaped, pierced horizontal splats. Low square back, upholstered solidly or open pierced design. French Rococo type, especially with carved upholstered framing.

Chest—utilitarian; "Cloths Press," "Cloths Chest," "Gothick Cloths Chest," Gothic and Rococo ornament. Chinese lacquer chest on low stand.

Chest of drawers—rectangular, bracket feet. Important piece. "French Commode Table," Louis XV type, *bombé*, top—rectangular or shaped, front—middle section slightly out-set, or projecting; on Rococo legs or feet. Chippendale called tall-boy "Chest of Drawers"—rectangular, bracket feet.

China cupboard—cabinet type, corner model still used.

Clock—floor type, rectangular, tapering; *bombé* base; bracket feet; top—scrolled crest, pagoda.

Desk—small "bureau"—slant-top on stand, with or without drawers. "Writing Table" or "Library Table"—"Buroe Table," knee-hole pedestal type, top—rectangular, front corners canted, mid-front section in-set; leg—rectangular, cluster, etc. Secretary type.

Girandole—wall light, extravagantly carved designs incorporating candle branches.

Mirror—pier-glass, elaborately carved frame—rectangular, oval; crested top, often very high.

Screen—“Fire Screen” on tripod; folding—low, two-paneled, high legged; “horse” type on straddling feet; Rococo framing and supports.

Secretary—“Desk and Bookcase,” top—straight, angular, broken angular, or swan-neck pediment, pedestals for busts or carved finials; three lateral crested sections, middle higher; slant-top lower section with drawers; feet—bracket, Rococo. Secretary cabinet, secretary tall-boy—front of drawer drops for writing flap, with quadrant supports.

Shelves, étagère—“Hanging China Cases” a vogue, French type, pierced carved side supports. Floor type, open shelved cabinet.

Sofa, settee—with two or three carved chair backs. Upholstered double-chair; back—low, shaped; solid, rolled-over arms; leg—often rectangular, pierced bracket under seat; sofa, similar. “Chinese Sopha”—deep seated, placed under draped pagoda. French type—upholstered, shaped seat rail, Rococo legs on casters.

Stool—rectangular, oblong, upholstered over frame, rectangular leg; H-shaped underbracing.

Table—great variety, important. Basin stand for powdering hair. Breakfast—rectangular, shaped, two drop-leaves, rectangular leg. Candle stand—slender, delicate, ornate. Card—fold-over

type, variously shaped, gate or pull-out leg, made in sets of six or twelve. China—galleried, beautifully shaped top, cabriole or straight leg. Gallery—a little railing or fence, Chippendale's were of carved wood. *Console*—bracket or legs supporting marble top; charming fantastic designs. Dining—three drop-leaf tables combined, middle with leaves hanging, end tables with end leaves raised. Sideboard table—architectural, rectangular, oblong; leg—rectangular, tapering, cluster; carved apron. Tea—tripod or four-legged, greatly varied. Tray table—separate tray, four-legged. Tripod—tip-top; galleried; pie-crust—round, rarely oblong, upturned shaped molded scalloped edge; round top, three drop-leaves, rare; reading stand with slant-top.

Tray—“China Tray”—shaped, oblong, open fretted gallery edge.

Wardrobe—“Cloaths Press”—*armoire* type, rectangular, straight top, lower section with drawers; bracket feet. “Commode Cloths Press”—ornate, canted corners; lower section—rectangular or *bombé*, Rococo carved feet.

Characteristics:

LEG: Cabriole or straight for all pieces. Cabriole, emphatic or slight curve; early Georgian, French Rococo. Rectangular—plain, Chinese or Gothic fret, pierced or applied. Cluster column, various types. Tripod, tapering vase baluster, reeded spirally or vertically.

FOOT: Plain square; carved—claw-and-ball, paw, paw-and-ball, snake, scroll; French carved—leaf, scroll, and leaf-scroll with or without shoe. Molded block—solid, pierced. Dolphin's head.

SEAT: Flat, sometimes dropped—sagging; square slightly tapering toward back; front rail slightly bowed or serpentine; upholstered over rail or dropped into frame; carved bulging seat rail.

ARM: Short or long, support ending well back on seat, or curved forward to corner. End—scrolled, carved, projecting beyond support or continuing it with a marked outcurving volute; support—typically C-scroll, often S-scroll. Canted—slanted outward in fretted type. Upholstered pad, or solidly to seat.

BACK: Low, bow, rectangular. Broad interlaced vertical splat—early Georgian, “ribbon” bow-knot, Chinese fret, Gothic tracery, ladder-back. Upholstered—square, covered frame; French Rococo carved frame.

TOP: Chair—bow, serpentine, cupid's bow, low arch, ornamental crest. Sofa—low bow or arch. Headboard—low scrolled, fantastic open carved cresting. Cabinet, etc.—straight, pediment—angular, broken angular, swan-neck, bust or carved finials, pagoda or Rococo cresting.

CONSTRUCTION: Rectilinear—large pieces, table,

chair. Curvilinear—chair, settee, sofa, shaped top—*console* and tripod tables, *bombé* chest of drawers, etc. Mahogany almost exclusively used, some walnut, amboyna, rosewood, beech, pine, etc. Casters increased.

ORNAMENT: Principally carving, little veneer, inlay, lacquer, or gilding. Early Georgian—shell, acanthus, etc. French Rococo fantasies. Chinese fret, pagoda, etc. Gothic pointed arch, foliated tracery. Mounts—brass. Handles—simple ring, shaped bail with simple back plate or in elaborate Rococo design with shell, flower, ribbon, drapery, torch, flags and trumpets, trophies, stalactite, etc. Key-plates usually inconspicuous, Rococo designs on *commodes*.

CHAPTER XVIII

ADAM

(1758–1792)



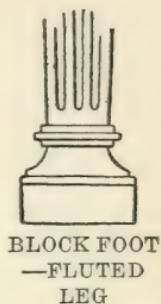
ORNAMENTAL ANKLE

THE Adam style is an accepted fact, even in furniture design, but the precise relation which Adam furniture bears to the Adam Brothers is not always clearly understood. Robert Adam was the son of an Edinburgh architect of some prominence, and was given the advantage of foreign travel, somewhat uncommon in his day. Rarely has so short a journey been artistically so fruitful for Robert went no farther afield from Scotland than Italian Dalmatia, but upon his return to London in 1758, fresh from actual contact with classic structure and ornament, his experience added to his native talent and ability brought him into position of immediate authority. He was appointed "Architect to the King" in 1762, and began the publication of "Works in Architecture of Robert and James Adam, Esquires," in 1773. The dictum of the Brothers Adam was accepted as final in London, and good taste came to mean classical taste; little more purely classic and chaste in furniture design than the charming Louis XVI mode, but

for this very reason more acceptable to English speaking people on both sides of the Atlantic.

The late Roman style, lightened by an appreciation of its 15th Century Renaissance interpretation, was the Adam inspiration for both structure and ornament. Interior and exterior were a unit in Adam houses, and not a stick of the older Georgian furniture was found suitable. In fact the Adam Brothers—Robert, James, and William, besides being architects and builders, virtually became interior decorators as well, adopting after 1770, the Greek term for brothers—*Adelphi*, as their professional signature. In this capacity, they doubtless made more actual designs for furniture than have yet been recognized. Furniture was made from many of these designs in Chippendale's shop, and quite possibly in the shops of Hepplewhite, and other London cabinet-makers; the drawings probably never being returned. The perishable nature of much of this painted and inlaid furniture accounts for some of the difficulty in locating authentic Adam designs; for while mahogany was sometimes used, satinwood was more suitable, especially when enriched by marquetry and painting, though painted furniture in white or cream with the ornament picked out in gold was frequently required to harmonize with the spacious refined delicacy and light color tones of an Adam room.

Designs for dining-room side-tables with their





OVAL ESCUTCHEON
—HUSK RING HANDLE

accompanying pedestals and urns, more ornamental hall and drawing-room tables, a *commode* and many mirrors appear in the Adam books. Many other designs are preserved in the collection of drawings in the Soane Museum in London. Actual pieces made from Adam's designs still exist, but for the most part Adam furniture is simply furniture made in the classic style favored by the Adam Brothers. Certain members and motifs were frequently repeated: the straight tapering square leg variously decorated, and the straight tapering round fluted leg with ornamental ankle and foot; ornamental friezes and table framing; the constant use of the anthemion, waterleaf, extremely delicate acanthus scrolling, oval and circular foliated paterae, swags and pendants of husks, ram's head, griffin, classic figures and scenes painted in medallions, together with a delightful and persistent use of gay pastel coloring to brighten the soft grays and creams of many of their decorative schemes.

Their notable pieces are tables, *commodes*, cabinets, love seats, sofas, and above all their five-fold sideboard arrangement, as useful as it was decorative in the late 18th Century dining-room, but they necessarily had to make new designs for everything, including beds, and the light and graceful "settee to be extended for sleeping purposes."

The glossary notes especially such articles as the

Adams actually designed, with some mention of pieces in the Adam style.

Bed—a stately example with domed canopy on columns, design showing two fluted columns grouped at corners of foot; actual piece made with single columns on rectangular pedestal bases, waterleaf capitals. No headboard or foot-board; dome high, raised with a deep in-curving sweep, elaborately draped with fringed lambrequin, etc. Rectangular tester, anthemion corner crests, tapering carved posts.

Bookcase—usually shelves built into section of wall. Separate piece in Adam style—double-bodied, three lateral sections, mid-section out-set, higher, with arched pediment or straight cornice with end urn finials; chest of drawers below, on plinth or tapering feet; upper doors—brass trellis-work, or wooden tracery.

Cabinet—Adam style—small rectangular piece, topped by two open book shelves with latticed side supports. Painted door panels, French tapering—stump, feet. China cabinet—design based on outline of Roman pedestal; double-bodied, straight cornice, traceried glass doors above, solid doors below; curved bracket feet.

Chair—Adam style—Louis XVI and Chippendale rectangular upholstered types; oval open back—wheel-back; shaped open back with shaped upholstered seat, forerunner of later Victorian models, with serpentine back and seat rails.

Chest of drawers and *double chest*—Adam style—splayed curved bracket feet, straight cornice with fluted frieze, cut corners.

Commode—highly decorative; rectangular, semi-circular, or shaped fronts; end sections concave or serpentine. “Dressing Table Commode,” mid-section with a concave lunette. Satinwood, marquetry, lacquer, elaborate painting. The supreme accomplishment of English cabinet-makers about 1770. Adam style—flat or slightly shaped fronts exquisitely painted by noted artists; superbly inlaid. Beautiful carved tapering feet.

Cupboard—fine cabinet type—rectangular double-bodied, paneled wooden doors, fluted frieze topped by dentils, and straight cornice, straight bracket feet out-set on molding.

Mirror—many beautifully elaborated designs rectangular and oval pier-glass and overmantel types, single or three lateral sections. Top—high arched; straight crested cornice with end finials. Important piece, ornamented with delicate traceried designs incorporating a great variety of classic motifs.

Pedestal—important piece; great variety of architectural designs, for urn, statue, etc.; rectangular, term, cut column, splay-sided plinth; tripod form—strictly classic of Roman brazier-tripod type, for candelabrum, lamp, vase, statuette, carved, gilded.

Secretary—double-bodied, early 18th Century

drop-front type affording space for a wide-spreading delicate design on top drop and bottom cupboard doors. Top—raised, Louis XIV type; leg—square tapering; spade foot. Ovals in panels—black ground, inlaid classic figures. Adam style—bookcase top on chest of drawers, drop drawer-front, tapering slightly splay leg.

Sideboard—consists of five combined pieces; long rectangular or shaped side-table, carved frame, tapering legs, elaborate brass top rack or gallery along the back; two end pedestals, lower than table, for urns; urns often solid, purely ornamental, later hollowed in Adam style, for knives or water. Two or three extra knife-boxes—sloped top, rounded front, in Adam's designs.

Sofa—upholstered back, seat, and arms; often designed for architectural niche; top—serpentine, broken at crest; rolled-over arms; legs—straight, round, tapering, or cabriole sometimes elaborately carved and capped with rams' heads. Love seat—similar. *Confident*, French type. *Settee*—Adam style, similar, carved gilt frame.

Stool—window type popularized in Adam interiors; upholstered seat, rolled-over arms, and occasionally low serpentine back. Classic model with end arms preferred—inspired by outline of Roman couch.

Table—most important decorative piece, made in pairs as were *commodes* and sofas. Several types: severely architectural, elaborately festooned

framing, segmental—part of a circle or oval. Adam style highly elaborated: gilded frames, elaborately carved with swags, pendants, carved lambrequins, or fringes; exquisite painted ornament—style of Kauffmann, Pergolesi, etc. *Console* table, side-table, pier-table, *commode* table, sideboard table with separate pedestals—an example attributed to Chippendale made from Adam's design, with spirited decorative metal mounts rivaling those of Gouthière; rosewood and tulip-wood.

Wardrobe—Adam style—double-bodied, top section taller, very slightly in-set; frieze—fluting and other ornament, dentils, straight cornice; oval door panels. Lower section—“sweep front”—very slight curve; curved bracket feet.

Accessories—authentic Adam designs for many decorative accessories: bracket—rectangular or segmental top, for candelabrum, vase, etc.; lamp, candelabrum, grate and fender, door-knocker, curtain cornice and drapery, and even a harpsichord and an organ.

Characteristics:

In the Adam style, including his own designs and their adaptation by cabinet-makers.

LEG: Highly ornamental. Straight, square, tapering: plain, paneled, carved—especially with long pendants of husks; capped by circular patera, ram's head, drapery swag, capital with waterleaf or acanthus. Straight, round, tapering; fluted. Ionic reeded column. Square

—divided in sections by collar molding. Rare cabriole with arched underbracing on ornamental table.

Foot: Continuation of tapering leg—square, reeded or collared, ornamental. Tapering foot —square, round, or molded; plain, carved; spade; block—molded, carved; carved bun; gadrooned peg-top, either short or elongated —stump. Pedestal, tripod type—paw, claw-and-ball, hoof, snake, short bent animal paw leg; solid type generally resting on floor plinth. Bracket on rectangular shoe. Collared paw and ornamental ankle typical.

Seat: Chair—square, rounded at back; front—bowed, serpentine; flat or drop—dipped or sagging like hammock; upholstered—over seat rail, loose cushion. Window seat—upholstered, rectangular, oblong. Sofa—upholstered, straight front; slightly bowed or serpentine in the Adam style.

Arm: Short, descending from top-rail, joined to short rectangular molded support by long concave curve; flat, bowed around seat; with or without elbow pad; concave or reversed curve supports; set well back on seat. Upholstered type—straight, slightly shaped, top upholstered; end—plain, scroll, carved, or joining support with sharp in-curve. Sofa—rolled-over. Upholstered solidly.

Back: Square, upholstered within frame above

seat, or over frame; raked; wheel—oval, open carving; sprung—serpentine side rails.

TOP: Straight cornice, occasional arched crest, end urn finials. Chair—straight, oval. Sofa—low serpentine crested sweep. Table, *commode*, etc.—rectangular, oblong, segmental; shaped with rounded corners, serpentine, concave curves and angles; front section slightly bowed.

CONSTRUCTION: Rectangular, inspired by classic Roman forms. Occasionally curvilinear: front of *commode*, top of table, sofa, mirror, etc.; and chairs in the Adam style. Veneered pieces—satinwood, occasionally mahogany. Marquetry: satinwood, tulip-wood, rosewood, kingwood, amboyna, pear, cherry, walnut, yew, holly, poplar, sycamore, ebony, laburnum, zebra-wood—light yellow with vertical dark brown lines, hare-wood or hairwood—sycamore grained as in “fiddle back,” stained gray; beech and pear stained bright green for leaves and husks; box and pear for carved ornament on mahogany in place of *ormolu*. Marble tops—Siena, Florentine, Verde Antico, etc. Colored cement for inlay. Casters.

ORNAMENT: Strictly classic, great delicacy necessitated increasing use of marquetry in place of carving, painting in place of marquetry, and compo and *carton pierre* strengthened by

wire for the most delicate openwork swags, pendants, etc., or minute ornamental paneling on table frames, etc.; compo—a plaster composition, *carton pierre*—a sort of *papier-mâché*. Designs in colored cements for table tops in the Adam style. Decorative painting in the styles of Angelica Kauffmann, and her husband, Antonio Zucchi, Pergolesi, Cipriani. Beautiful coloring in painting and marquetry. Painting in *grisaille* on satinwood. Gilding and silvering. Reeding, fluting—vertical, diagonal. Constant use of extremely attenuated and delicate acanthus scrolling, waterleaf, swag—husk and drapery, anthemion, shell, oval and half oval, decorated medallion, covered urn, vase, stemmed dish, floral or leaved patera, cupid's bow, quiver, torch, ram's head, griffin, fuchsia, and a large range of other classic motifs. Upholstery—embroidered satin, designs especially made for the piece. In Adam style—delicately colored silk, satin, damask, and brocade, especially with classic designs. Mounts—inconspicuous, ring handles, knobs ornamented with rosettes; key-plate designed with medallion and acanthus scroll, garland, pendant, bow-knot.

CHAPTER XIX

HEPPLEWHITE

(Latter half of 18th Century)

WHEN Hepplewhite's and Sheraton's books of designs were published in the late 18th Century, the Neoclassic style had been in vogue in Paris for over twenty years. The Adam Brothers had established the style so thoroughly in England, that nothing of the Rococo or early Georgian fashions was represented in the new designs, and only a few curved legs, and these with a new sweep to the feet, were included to satisfy some prospective ultra conservative client.

All too little is known of George Hepplewhite or the work of his shop. His book of designs was published by his widow, Alice, in 1788. Its title is "The Cabinet-Maker and Upholsterer's Guide," and undoubtedly a large amount of the English furniture made in the revived classic mode, and much was made, had its inspiration from this as from Sheraton's book. Later editions were issued in 1789 and in 1794. Hepplewhite gives a comprehensive survey of the furniture in vogue in his day, and several different designs for most of the

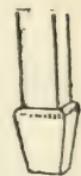


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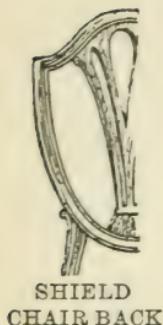
articles. These designs must have been very popular, for they were widely copied by cabinet-makers in America as well as in England, and much satinwood and mahogany furniture in Hepplewhite's style is still in use, though pieces made in this period are fast gravitating to museums. It is of little importance except to collectors to know whether a piece actually came from Hepplewhite's shop or was made in his style and from his design in another shop. He had a shop in London, and his widow continued to conduct his business after 1786.

His furniture was lighter in construction than the earlier Georgian pieces, though sturdy and practical, and as a whole not so delicate as Sheraton's tall narrow types. The construction was rectilinear, with curvilinear outlines to chair backs and arms, tops of sofas, and pediments of taller pieces. Painted decoration is typical. The French style of Louis XVI was in evidence in his work, the classic school of Adam was doubtless his inspiration, but his English types resemble Sheraton's. His typical decorative motifs are the slender delicate ovoid covered classic urn, flanked by pendant swags of husks—bell flowers, or delicate open acanthus scrolling; waterleaf, oval patera and panel, drapery swags, and flaming classic lamp; the wheat ear and three-feather clusters being especially characteristic.

His chair designs have made him famous, espe-



SPADE FOOT



SHIELD CHAIR BACK

cially his shield-back chairs, which were a novelty in English homes. They were light and yet substantial, and were varied by many interesting and sprightly patterns within a shield-shaped framing. His sideboards, too, were popular, though Sheraton's accomplishment in this piece is ranked somewhat higher. All the smart little trifles current in French society were increasingly in demand in London, and Hepplewhite gives much space to fire-screens, and card-tables, the *duchesse* and *confidant*, urn stands and knife-boxes, tea-trays and tea-caddies.

A glossary of the articles Hepplewhite designed shows the growing tendency to encumber the houses with a multitude of things, however chaste and spacious were the interior furnishing schemes of the Adam Brothers.

Bed—four-poster. *Cornice*—straight. “*Sweep top*”—low serpentine. “*Venetian or waggon top*”—straight with arched mid-section. “*Low dome-top*”—centered in dome with out-set bowed front. “*Dome-top*”—higher dome for rich satin or velvet hangings. “*Square dome-top*”—domed with four sharp ribs. “*Press Bed*”—folding, resembling wardrobe when closed. “*Field bed*”—simple undecorated canopy frame, rib supports often beautifully curved. *Headboard*—none or with open scrolled crest, no foot-boards. *Posts*—slender turned tapering baluster—plain, reeded, fluted, fluted with

twined ribbon, vase bases variously carved, usually waterleaf.

Bookcase—secretary type—“Desk and Book-case,” “Library Case”—several lateral sections, mid-section taller, crested with slender urn or statuette, pendant swags or scrolls; end sections—straight or arched tops. Double-bodied—bottom section lower than secretary chest of drawers, drop drawer-front; top—high, traceried doors, ornamental metal sash bars, painted a light color or gilded.

Chair—open carved low shield or rectangular backs; seat—caned, upholstered—usually over seat rail; frame—plain, carved. Raked back. Mahogany, painted, japanned. Shield designs—curved bars, scrolls, etc., springing from lower point of shield, incorporating ovals, urns, drapery or floral swags; clusters of waterleaves, feathers, sheaves of wheat, etc. Rectangular back—barred, suggesting broad pierced splat or design fills the whole back. Solid wood-backed hall chairs. Upholstered shield, and wing arm-chair—“Saddle Check” or easy-chair. Chairs strongly influenced by Adam style.

Chest of drawers—rectangular or slightly splayed at bottom. Feet—French bracket with sweep-curved apron, straight bracket—out-set on molding, no apron. Double chest—sections almost equal, straight cornice, or urn finials topping corner pilasters. “Dressing Drawers”—front—bowed, serpentine with out-set corners. “Ladies Dressing

Table"—fold-back top, lifting mirror. "Commode Dressing Table"—front—serpentine; applied *bombé* corners. "Commode"—semicircular, segmental, satinwood, elaborately inlaid.

Desk—secretary type fashionable. "Library Table"—rectangular, knee-hole pedestal type, front—straight, in-set, serpentine and in-curved. "Tambour Writing Table"—rectangular, cylinder roll-top, on tapering legs or chest of drawers.

Mirror—oval, with or without candle branches, high delicate scroll cresting and pendant ornament. "Pier-glass"—rectangular, mahogany, plain or crested. "Dressing glass"—oval, swinging, on small nest of drawers.

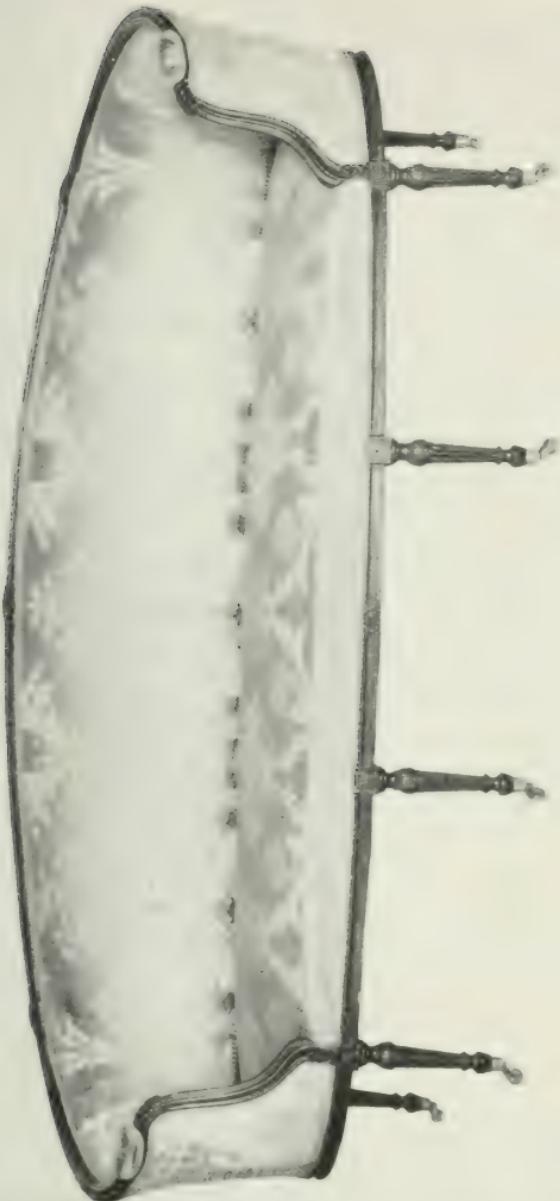
Screen—pole—tripod, snake feet, sometimes leaded; shield—circular, oval, rectangular oblong, ornamented with map, Chinese figures, needle-work. "Horse Fire Screen"—in-curved double legs; mahogany, green silk or needlework shield.

Secretary—Hepplewhite uses the term only for the drop drawer-front type—the popular pull-out fall-front *secretaire*. "Desk and Bookcase"—slant-top desk, chest of drawers on bracket feet, bookcase with traceried doors, crested top; three lateral sections, top highest on mid-section. "Secretary Bookcase"—similar; bookcase—narrow, set back, drop drawer-front.

Shelves—hanging type, shaped front, fretted panels in side framing; bottom drawers; for books or china.

Courtesy French & Co.

Fig. 19. The gracious quality of Hepplewhite's style is well exemplified in this mahogany sofa, with its delicate framing, the top-rail continuous with the arms in a graceful circling sweep ending in reversed curve supports. Characteristic round tapering fluted legs with original metal shoes and casters.



Sideboard—representative piece. Rectangular serving table framed without drawers, separate rectangular end pedestals for large knife or water urns. Shaped front sideboard, with long middle drawer, small end drawers and cupboards; front—shaped mid-section in-curved or out-curved, ends concave sharply or serpentine; long slender tapering legs.

Sofa—rectangular, open arm, straight top—small middle crest, cut corners; solidly upholstered arm, no crest. Other backs are bowed or straight with mid-section slightly raised; seat rail—curved front. “Bar-back Sofa”—four open shield chair backs; upholstered boxed seat. *Confidant*—French type, two separate end seats. *Duchesse*—two gondola chairs with large middle stool.

Stool—to match chairs. Upholstered—round, rectangular, bowed sides. “Dressing or Music Stool”—adjustable. “Window Stool”—oblong, rectangular, rolled-over end arms—open fretwork or upholstered.

Table—“Basin Stands”—corner or rectangular type, on slender legs, small drawer and lower shelf. “Candlestand”—tall, delicate, ornamental; round, scalloped, galleried tops. Card—fold-over top lined with green cloth, the outside painted or inlaid, pull-out leg; top—square, circular, oval, etc. Dressing—top folds back, mirror lifts; top—rectangular or serpentine; legs—rectangular tapering, lower shelf, or on chest of drawers with straight bracket

feet. Pembroke—various oblong or oval shapes, drop-leaf ends, tops more or less elaborately decorated. Pier—fronts bowed or elaborately shaped in curves and broken angles; legs—double term, or cabriole. Shaving—rectangular or bowed front; top opens like *coiffeuse*, with or without adjustable mirror. Semicircular tables—two forming a circle, or used as side-tables, are typical of Hepplewhite's style.

Wardrobe—rectangular, tall—from five to over six feet; double-bodied, straight cornice, bracket feet.

Accessories—Bracket—wall type; top—semicircular, variously shaped; open carved support for candelabrum; more solid for clock, bust, etc. Girandole—wall type, oval mirror with candle branches, or hanging classic lamp design. Pedestal—rectangular, as high as sideboard. Vases—covered classic ovoid urn forms, for knives or water. Term—for bust, etc., rectangular, tapering, ornamental pedestal. Tea-Chests and Caddies—oval, rectangular, oblong, square boxes; delicately ornamented. Tea-Trays—inlaied tops—oval, plain or scalloped. Urn Stand—top—round, rectangular, etc.; slide for tea pot; leg—rectangular, tapering, splayed.

Characteristics:

LEG: Straight, tapering, square, round; plain, fluted, reeded, spirally bound, carved, leaf capped, and collared; slender square tapering

out-curved near floor; occasionally splayed, tripod, and cluster type. Typical straight leg tapers on inside faces only.

FOOT: Square, round, tall, tapering, continuing leg or collared—cabled; spade; ornamental ankle, leaf-capped peg-top; occasional carved waterleaf shoe. Bracket out-set on molding, straight large block-shaped, curved. French bracket set in line with body of piece, continued in low sweeping silhouetted apron. Plinth for pedestal and library bookcase. Casters.

SEAT: Upholstered over frame, tufted or plain, flat or dipped. Front rail—bowed, serpentine, sharp reversed curves, and rectangular breaks. Sofa—front rail—straight, bowed, straight with bowed mid-section; upholstered—plain, tufted.

ARM: Low, short, starting well down on back; descending curve continued in support with slight break, scroll, or angle. Support—incurved, or vase baluster, joining front leg or set well back. Tiny frivolous little oval elbow pad. Sofa—open or upholstered solidly. Wing chair rolled-over, upholstered solidly.

BACK: Chair—shield, hoop, oval, and square backs, with open interlacing or bars in typical designs; hall chairs—solid wood, oval, shield, urn-shaped. Raked. Upholstered—shield and wing type, broad wing joining arm.

TOP: Chair—serpentine sweep, arch, straight,

straight—mid-section very slightly raised with arch or low crest; scalloped; corners slanting, concave; few low molded finials. Sofa—serpentine sweep, straight, very slightly raised mid-section, low crest. Bookcase, etc.—straight cornice, raised mid-section; low sweeping scrolled crest with finials, broken arched pediment. Tester—waved, arched, raised or domed roof. Table, sideboard, etc.—rarely rectangular; oval, semicircular, segmental, bowed, serpentine with angular breaks.

CONSTRUCTION: Rectangular, slender outlines. Curvilinear in shield backs, long sweeps of pediments, testers, fronts of sideboards, tables and *commodes*. Adam and Louis XVI influences. Mahogany and satinwood; cheaper woods for painting and japanning; various woods for inlaying—tulip-wood, sycamore, chestnut.

ORNAMENT: Carving, inlay, painting, japanning, gilding. Decoration—classic, especially Adam and Louis XVI style. Favorite ornaments: ovals—large and small in door panels, table tops, etc., plain, inlaid, elaborate painted classic ornament; slender classic ovoid—egg-shaped, covered urn for finial, knife-box, chair back, door tracery, etc.; pendant husk swags or delicate acanthus scrolling centering in urn, bust, statuette, etc.; clusters of water-leaves, feathers—three for Prince of Wales

device, wheat ears; patera—acanthus or waterleaf rosette, oval sunburst; swags—husk, floral, drapery; pendant—*chute*, of husks; leaf sprays, twined ribbon and bow-knot, lozenge, eagle, torch, quiver; dentils, fluting, reeding. Upholstery—silk, painted or printed in natural colors; linen, cotton; horsehair—plain, striped, checked; cane; leather—red or blue morocco; continuous rows of small brass nail-heads. Mounts—brass, drawer and door handles—circular, plain, molded, decorated with beading or foliage rosette, or plain bail handles.

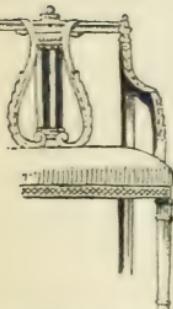
CHAPTER XX

SHERATON

(1790–1810)

THOMAS SHERATON went up to London in 1790, published "The Cabinet-Maker and Upholsterer's Drawing Book" in 1791, and the designs contained in this book inspired much of the late 18th and early 19th Century furniture in both England and America. Little is known of any furniture he may have actually made, except the Boulton sideboards, made about 1790. His designs are the basis of his fame. These are largely French, of the Neoclassic—Louis XVI, period, but with no little originality and much inventive ingenuity in complicated and convertible articles containing various conveniences, operated by springs and other mechanical devices.

Satinwood was the mode of the day, and while many of his designs were intended to be executed in mahogany, the larger pieces and many chairs were designed for satinwood. He emphasized the straight line, as did Hepplewhite, abandoned curvilinear complexities, and reverted to simple classic ornament. His favorite motifs were the slender



LYRE CHAIR
BACK

classic urn, the oval in patera or tracery, the water-leaf, a diamond form of latticework, the lyre, and the acanthus; either inlaid in marquetry, painted, or carved in low relief. His preference was for inlay relieved by a little carving. His designs included ovals and other forms containing classic figures painted in the style of the day.

The niceties of the boudoir and the drawing-room were the fashionable demand of the period, and Sheraton rather specialized in designing such articles as sewing-tables, pouch-tables, tea-caddies, fire-screens, little desks and cabinets, toilet mirrors, clocks, suitable chairs and settees, wardrobes, clothes-presses, *commodes*, and wash-stands; for the dining-room—sideboards, with their separate knife-boxes. Bookcases, library writing-tables, and various ingenious concealments of convenient accessories seem to have been his especial delight.

At this time much fine furniture was still made to special order. Cabinet-makers worked for their clients from the various published books of designs which were increasing in number. At least 140 cabinet-makers subscribed to Sheraton's book, so it is not surprising that a great deal of furniture was made "in the Sheraton style." This was true in America as in England, as the classic taste was in evidence during the Federal era. Sheraton's later publications included Empire styles which were not to his taste and had little merit.

In addition to the articles made by other cabinet-



VASE ARM
SUPPORT
JOINING
LEG

makers, Sheraton designed many complicated pieces noted in the glossary.



FLORAL SWAG AND VERTICAL SPLAT

Bed—four-poster; slender, round, tapering baluster posts, divided into several sections, with variously carved designs, the lower sections occasionally hexagonal, topped by vase and jar forms; legs—carved, tapering; feet—carved, tapering French type. A “State Bed” designed as a *tour de force*—feat of skill, with paw feet and elaborate symbolic ornament. “Sofa Bed” in the French mode of Louis XVI. “Duchesse” in three sections, the ends like small settees or sofas, with a long stool between; fastened for permanence, and placed under a draped domed canopy. “Alcove Bed”—crescent sofa type, canopied. Twin beds, under a single tester, called “A Summer Bed in two Compartments.” Tester—domed, coved, crested, plume finials. “Elliptical Bed,” oval shaped, similar low headboard and foot-board, elaborately dome-shaped canopy. Carved foot framing.

Bookcase—double-bodied library and secretary types. “Library Case” in four or more lateral sections, middle divisions slightly out-set; bottom sections, low paneled cupboards; top sections, traceried glass doors; top—molded cornice, middle section raised or scroll crest, flaming urn finials with pendant swags in openwork carving.

Bracket—wall type, for clock, shaped galleried top.

Cabinet—fancifully conceived pieces. “Lady’s

Cabinet"—double-bodied, concave side sections with marble shelves for tea equipment. An elaborate six-sided piece, four sides of which are concave, an oval shelf on underbracing, to hold blossoming plant; candle branches and many ingenious contrivances. "China Cases" in Sheraton's style, front—bowed in a typical flat curve.

Chair—light, delicate, open, low, rectangular back; designs made famous by many cabinet-makers: middle vertical panel with openwork carved urn, lyre, or lattice; small vertical bars; single middle horizontal splat or cross splats—straight or curved. Broad top splat in rolled back Directoire type. Arm-chair—solid boxed upholstery, frame gilded and burnished; japanned, design picked out in gold. "Conversation Chair"—low back with upholstered pad on top-rail, for men to sit astride facing the back, the top an arm rest; similar to French *voyeuse*. "Curricule" and "Herculaneum" later classic types of Empire inspiration.

Chaise longue—"Chaise Longus"—very ornate crescent-shaped French sofa, low continuous arms and back, one end higher.

Chest of drawers—"Lady's Dressing Commode"—elaborated models, with front mid-section outcurved, ends convex with shelves for ornamental statuettes; another with convenient adjustable mirror underneath the top. Little tambour *commode*, attributed to Sheraton, front opening horizontally

with sliding tambour panel; front bowed; tall tapering legs, shaped under-shelf and top of green marble.

Clock—floor type—tall, slender, lower section on inconspicuous block or low tapering feet; top—arched, domed, with finials; middle section rectangular with detached corner balusters or long sweeping applied scrolled ornaments.

Desk—double-bodied secretary type. “Writing Table”—single-bodied on tapering legs, with or without in-curved—recessed, under-shelf; top—rectangular or in-curved front; shallow and very low top section with compartments either set against a scroll-crested back, or continued on both sides and ending in a descending curve toward the front edge. “Kidney Library Table”—a kidney-shaped knee-hole pedestal desk, drawers in pedestal ends, peg-top feet.

Mirror—“Horse Dressing-Glass”—tall, rectangular, arched top, three pineapple finials; legs—rectangular, tapering, curved outward, on casters. Small dressing glass with a folding flap containing drawers.

Screen—fire-screen—horse and tripod types. *Shield*—rectangular, shield-shaped, oval with incut scalloped edge; covered with plain or embroidered satin, gilt carving, etc. Tripod stands elaborately constructed with underbracing.

Secretary—ordinary type—bottom section a rather high chest of drawers, front of top drawer

a drop-flap for writing; upper section much shallower and set well back; pediment serpentine scroll with very delicate urn finials; French bracket feet. "Gentleman's Secretary"—three lateral sections, mid-section out-set and higher, with arched crested top and urn finials, drop-front writing flap; lower section paneled cupboards; short tapering square collared legs. Cylindrical desk front with rectangular bookcase top.

Sideboard—popular, important piece. Front—boldly out-curved, flanked by narrow rectangular ends like floor pedestals, though of one piece; mid-section with square tapering legs on spade feet; ornamental back brass rack or railing, with candle branches. Another design, front—straight, with out-curved ends. "Sideboard Table" with in-curved front, elaborately curved and shaped ends. Knife-boxes—slant or curved fronts, or ovoid covered urns, in pairs for ends of sideboard.

Sofa—resembles chair; upholstered seat and back, box-shaped back cushions; top—slightly raised, long low scrolls; inconspicuous molded finials; arms descend from top-rail—open with upholstered elbow pad, solidly upholstered and with elbow pads; seat—straight front, boxed upholstery. "Grecian Sofa" of Empire inspiration.

Stool—"Corridor Stool," Empire style, long rolled-over end arms.

Table—great variety, many ingenious designs and contrivances. Candle stand—tripod. Card—

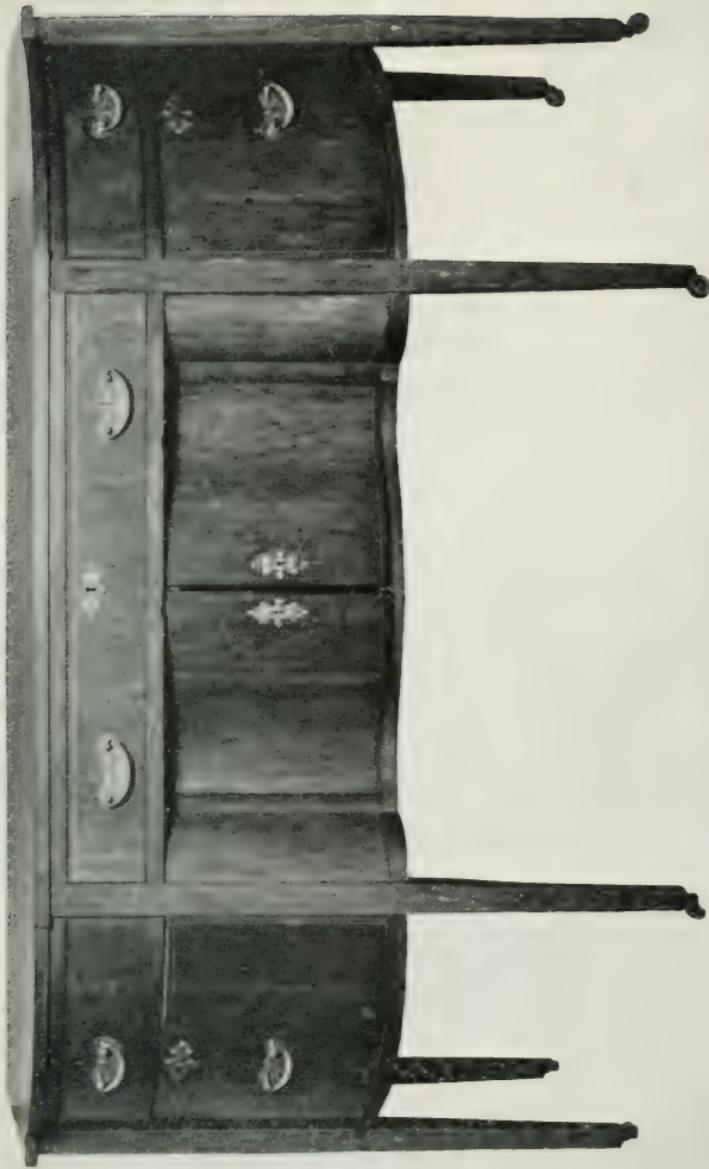
top—rectangular, in-set curved corners. Dressing—French *coiffeuse* type, folding side flaps above adjustable mirror. "Lady's Cabinet Dressing Table"—double-bodied, top shallow and set well back from front, drawers and tambour cupboard below, decorated with drapery festoons. "Lady's Work Table"—round, festooned silk pouch; kidney-shaped on lyre supports. Library—rectangular, oval, kidney-shaped, knee-hole desk type. Pembroke—drop leaves, for breakfast, etc., oval top, fly bracket support; "Harlequin Pembroke Table"—lady's breakfast and writing-table, as full of entertaining mechanical contrivances as Harlequin's stage performances. Pier—variously shaped fronts, ornamental rectangular framing, decoratively underbraced; marble top or satinwood veneer; gold or white and gold framing. Screen table—rectangular, with small protective fire-screen. Dining—in Sheraton's style, in two semicircular sections. Sofa table—long, narrow; "Supper Tray," "Supper Canterbury," etc, with conveniences for service.

Wardrobe—three lateral sections, mid-section out-set; on plain plinth; double-bodied; drawers below, doors above; side sections single or double-bodied; mid-section roofed, in-curving sweep, flaming urn finial.

Wash-stand—"Wash-hand Stand," a convenient accessory, occasionally with tank and faucet for

Courtesy French & Co.

Fig. 20. Mahogany sideboard in Sheraton's style: shaped front, part of mid-section inset. Square tapering legs, without stop or collar, tipped by casters. Brass mounts. Legs, drawer and cupboard fronts framed by narrow line of inlay in lighter wood.



water. "Corner Basin Stand" with or without a little top shelf.

Characteristics:

LEG: Slender tapering, plain, reeded, fluted, carved, inlaid, square, round, occasionally hexagonal. Topped by elongated leaf cap or vase motif. Plain square tapering and round fluted or reeded—vertically or spirally, typical.

FOOT: Slender tapering, square or round, with or without stop—collar or ring; spade. Ornamental French peg-top and other types. Bracket—straight, curved, French.

SEAT: Boxed upholstery typical. Chair—square, rectangular or concave front corners; round with straight back. Wood, cane, rush.

ARM: Descending curve from top-rail or much below it. End—scroll, rectangular, convex or concave curve joining vase or term support. Ornamental carving, fluting, etc. Typical small boxed elbow pad.

BACK: Delicate open carved low chair back typical, with middle vertical panel design of urn, lyre, lattice, etc. Broad top-rail with lozenge, bars or single cross splat; top—straight, curved or rolled back.

TOP: Straight or low flat sweeping curve typical. Chair—bowed mid-section slightly raised, corners—slanted or curved. Large pieces—arched,

serpentine, open scrolled cresting and finials.

CONSTRUCTION: Lighter, smaller, and taller in proportion than mid-Georgian pieces. Rectangular models typical. Emphatic vertical line. Curvilinear—flattened scrolls in serpentine fronts and tops. Satinwood typical, mahogany and satinwood for chairs; beech painted or gilded. Many other woods used for pieces made in Sheraton's style. Inlay—rosewood, tulip-wood, sycamore, apple, whitewood stained bright green, sycamore stained brown—hare-wood. Casters.

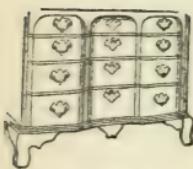
ORNAMENT: Inlay with carving typical; painting—japanning, often white and gold, gilding. Painted ornament in the classic style. Classic motifs: paterae—circular or oval, lozenge of attenuated Directoire type, lyre, ovoid classic urn, delicate acanthus scroll, waterleaf, fan, swag—drapery and floral, bow-knot, arched and geometrical carved wooden tracery over the glass in the doors. Late Empire style with eagle, griffin, lion, etc., not to his taste and not as well handled. Painted or printed silk and chintz in seat and back designs, characteristic. Figured silk or satin. Red and green leather. Fluted green silk behind bookcase doors. Festooned fringed drapery, cords and tassels on upholstery, of dressing-table, alcove bed, etc. Caning for chair seats and backs, especially small top border on back of parlor chair; bed

steps; headboard and foot-board. Mounts—brass: ring handles, plain or molded, with or without rosetted back-plate; very slight curve depending from horizontal rod.

CHAPTER XXI

AMERICAN COLONIAL

(1630-1790)



BLOCK
FRONT

AMERICAN COLONIAL furniture, like that of the French Provinces, covers many period styles in point of time, and many local styles because of space. The English Colonies, along the Atlantic coast-line to the southern boundary of Georgia, followed contemporaneous English styles, except in New York where the Dutch were located until the English took over the City which brought English styles into fashion there long before the Federal period. Dutch styles persisted however in the surrounding countryside of New Jersey and Pennsylvania, which accounts for the existence in these districts of many interesting and curious pieces of furniture, almost isolated amid the accepted types of English origin. The French Colony of Louisiana long maintained its independence, and naturally followed Parisian fashions. The Louis XV mode was as much appreciated and perpetuated as in the French Provinces. In fact it held sway in the old French Quarter of New Orleans well into the 20th Century. Although Spain long kept a foothold in Florida and California, Spanish influence was not

appreciable in furniture until its 20th Century revival, when the southern and western coast-line became the winter playground for the United States.

The English styles which appeared from the early 17th Century, when the first settlements were made in Massachusetts and Virginia, until the Federal period (1790), were Jacobean, William-and-Mary, Queen Anne, and Early Georgian—including Chippendale. Of the cabinet-makers of this period, the greatest was William Savery of Philadelphia (1722–87), who ranks equally with any of his contemporaries in England. Acquaintance with the work of this master craftsman was not revived until the 20th Century. Knowledge of his work had been lost, when a label was found in a low-boy in historic Van Cortlandt Manor House, New York. Since that time, a number of pieces have been definitely attributed to him, and others ascribed to him. They form a notable showing of American design and workmanship. But this work was done in the late Colonial period, after the country was well settled and had become very prosperous.

Accepting the period divisions of The Metropolitan Museum, in establishing its American Wing, the early Colonial period (1630–1725) includes the most primitive types of the first settlers, and the succeeding styles until the Rococo mode appeared, which held sway under George III in



CLAW-AND-BALL FOOT

England. This later period (1725-90) includes the greater refinement of structure and ornament of this distinctly French style, and prepares the way for the classic revival of the Adam Brothers, which captivated American taste in the early Federal era.

Early Colonial (1630-1725):

Jacobean:

Construction: Rectangular, of Elizabethan type. Oak was generally used, sometimes combined with a softer wood like pine. Other local woods were ash, hickory, maple, chestnut, acacia, red cedar, beech, and whitewood.

Ornament: Turning, turned spindles, bosses, and lozenges, applied in geometric design; molding; chamfering; cut silhouette forms; simple broad carving, somewhat flat and crudely suggestive of Gothic and Renaissance styles, painting or staining sometimes used to accent the ornament, especially black and bright brick red; occasionally, painted designs on a dark ground. Loose pads used as cushions for chairs and stools were covered with bright colored damask, velvet, plush, camlet, and oriental fabrics. Leather, either natural or colored, and Turkey work with large nail-heads, covered the seat and back of chairs of simple Jacobean type.

Articles: Bed; day-bed; chest; court-cup-



BUTTERFLY FLAP

board; press cupboard; livery-cupboard; chair—wainscot, Cromwellian, and Restoration types, usually simplified, turned spindle, slat-back, ladder-back; desk-box; form—bench; stool; settle; and table.

William-and-Mary:

Construction: Rectangular, but with curved aprons on tables, high-boys, and low-boys; curved in underbracing, feet, and arms. Walnut, fruit and nut woods, maple, etc.

Ornament: Turning, molding, carving of Flemish type as in England, notable in crests of tall chair backs, and Spanish scroll foot; baluster turning, with polygonal members, inverted cup, bell, trumpet, and vase forms. Veneering in burl or crotch walnut, butternut, etc., outlined by contrasting bandings. More primitive pieces were painted black. Painted designs in yellow, white, and red on black, suggest oriental lacquering; japping. Upholstery of fine textiles including those formerly in use, with the addition of much chintz—painted or printed on linen or cotton.

Articles: Chairs in increasing numbers and types and of great elaboration as in England, especially the banister-backs; caning was used on seats and sometimes in a broad vertical panel in the backs; chest of drawers; desk; high-boy; low-boy; bed; etc.

Queen Anne and Early Georgian:

Construction: Curvilinear, notably the cabriole leg, without underbracing, terminating in foot of claw-and-ball type, grooved—suggesting the earlier Spanish foot, slipper—elongated and pointed club, snake, etc. Spoon-curved chair back with solid or open-work vase or fiddle-shaped splat; seat—horseshoe or straight-sided Walnut and mahogany were in general use for finer furniture; nut and fruit woods, ash, oak, maple, cherry, gum, pine, hickory, etc., for more simple pieces.

Ornament: Carving was used discreetly, and this usually on the top of the chair back and the knee of the cabriole leg, the shell being a favorite motif; the beauty of the piece depending almost wholly on the individuality of its curved outline. Veneer and inlay were employed on high-boys and other fine articles. Japanning imitated lacquer. Rich upholstery in velvet, needlework, damask and brocatelle was characteristic; other fabrics were the favorite "furniture checks"—in a silk and linen mixture, woolen material, linen, cotton—especially in chintz, and haircloth—plain or flowered.

Articles: The tea-table and comfortably upholstered wing chair were in great favor. Corner chairs, known as roundabout chairs,

were made with splats resembling those of the side and arm-chairs. China cupboard; cabinet; secretary; upholstered stool, bench, and sofa.

Late Colonial (1725-90):

Chippendale:

Construction: Curvilinear, following English models from Chippendale's book of designs; also his straight legged types, especially for sofas. Block-front desks and secretaries. Mahogany and walnut were the fashionable woods, especially mahogany. Plain or curly maple were sometimes used.

Ornament: Carving in the Chippendale style of the French Rococo—foliage, ribbon, and shell motifs, especially on chair backs and legs, and on crests of high-boys. The Chinese vogue was felt in carved fretwork and imitation lacquer with gold decoration. Marble tops were used on pier-tables.

Articles: Tables multiplied, especially for cards and tea; the tip-top often preferred. Pedestal tables on tripod feet were much in vogue. Candle stands and fire-screens.

Furniture varied widely in the different Colonies. New England generally used cottage types except in the finest homes. New York, Philadelphia, and the rich Southern planters of Georgia, the Carolinas, Virginia, and Maryland, either imported their furniture from England, and this of

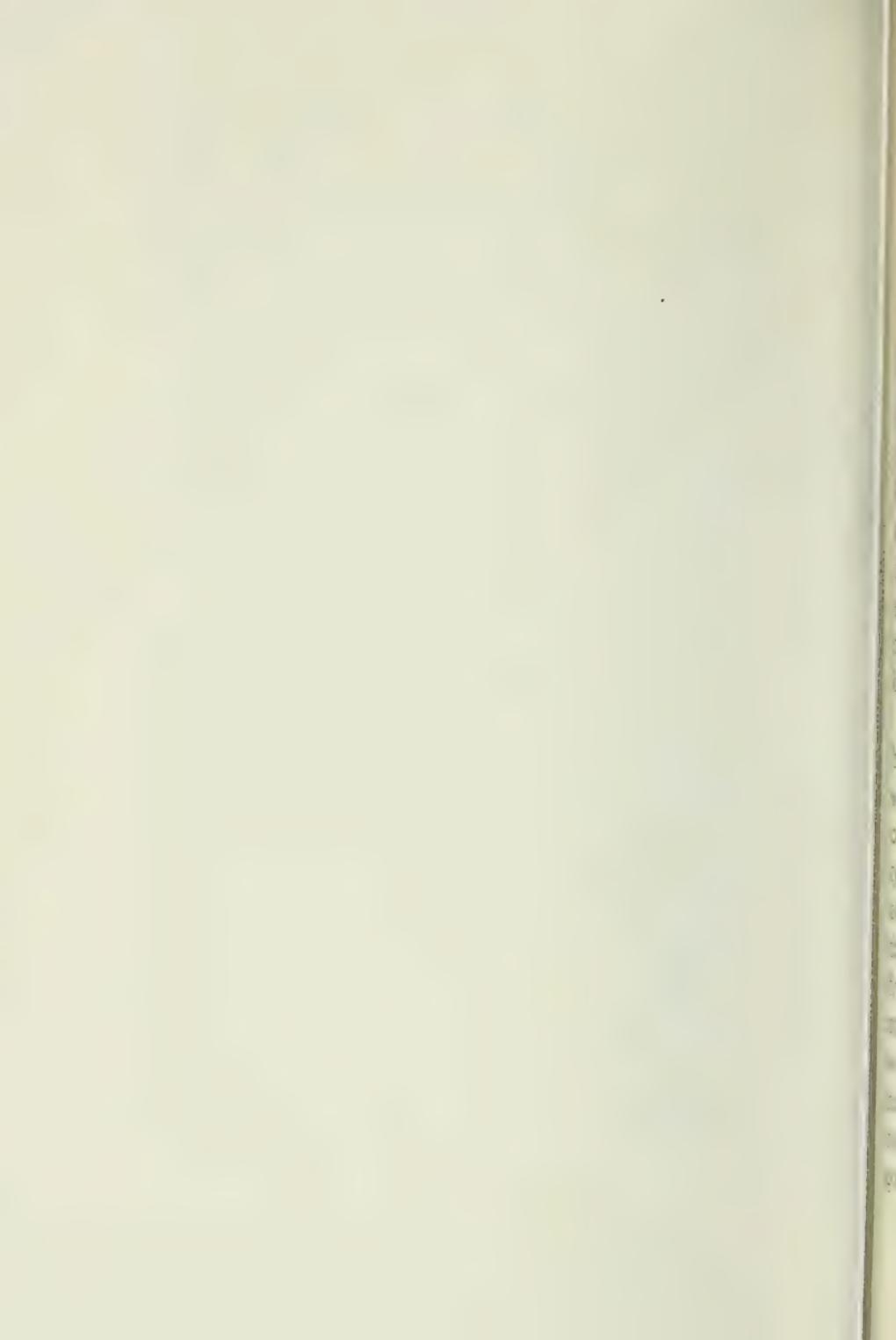
the finest sort, or had it made in the same elaborate and costly modes of the day. The most notable pieces of the finer sort are the Jacobean court-cupboard and wainscot chair, of oak; the William-and-Mary high-boy of walnut, and the day-bed of beech, or other wood; the Queen Anne secretary, easy-chair, and sofa, of walnut; the Savery high-boy and low-boy of walnut, or similar Chippendale types in mahogany; tall floor clocks in the late Colonial styles; and the pie-crust tip-top tables. Of cottage type are the simpler forms of the gate-leg table, and the butterfly table, high-boys or low-boys of maple or pine, the corner shell-topped cupboards, the chairs of mushroom ladder-back type, baluster, and Windsor, and the many primitive forms, and stools.

Provincial pieces have that charm of individuality and spontaneity found in French provincial furniture. Their primitive construction, simple ornament, and the use of local woods made them especially acceptable in country houses. Fruit and nut woods were used, with pine, maple, and ash, walnut in the South, and in eastern Pennsylvania. Their decoration was largely turning and painting, usually in plain colors like green, red, gray, and black, with occasional floral ornament. A characteristic use of silhouette outlining in cupboard openings, aprons of tables, high-boys, etc.; and the originality expressed in chair crestings and finials,



Courtesy The Anderson Galleries.

Fig. 21. A handsome mahogany high-boy attributed to William Savery of Philadelphia (1722-87), formerly owned by Baron Stiegl. Broken swan-neck pediment, scrolls ending in rosettes; flaming urn finials. Shell ornament with leaf scrolling on crest and on oblong panel of lower section; fluted corner pilasters; cabriole leg, shell carved on knee, ball-and-claw foot. Shaped apron with pendent shell.



lend a special appeal to these pieces of local craftsmanship.

Such articles as the dresser—a primitive cupboard with closed doors below and open shelves above, made of cherry, and maple, or of pine, were in common use until the mid-18th Century. A sense of good proportion and design often guided their making. The wainscot, banister-back, turned spindle, and slat-back chair gave considerable scope for local ingenuity. The early settles and hutch-chairs, as well as hutch-tables, were as practical as they were primitive. The Windsor chair in its many local variants, together with the Windsor settee, and an occasional table of the same type, offers a field of investigation which is tempting.

The painted furniture of Continental type, made by Germans in Pennsylvania, is often pleasing and sometimes amusing; while the wall cupboards and corner cupboards are intriguing. New England types are more sober, but wonderfully ingenious at times. Desks are serious pieces which show off the fine quality of their wood in slant-tops and fronts, as do the chests, chests-on-chest, high-boys, and low-boys in comely maple, cherry, and pine as well as mahogany. The beds, though simple, often have good posts, tapering as they ascend, whether round or octagonal, and occasionally boast some good turned ornament; but their crowning glory is

in the curved canopy of the field bed which shows even in its bare simplicity the unmistakable artistry of its maker.

The glossary includes the important articles of furniture of both the early and late Colonial periods.

Bed—early Colonial models were of four-post type, the high posts completely covered with drapery; simple examples were mere pallets. Late Colonial examples were draped more lightly, with more of the wooden structure visible. Cabriole types had claw-and-ball feet, and carved posts with nicely shaped wooden testers which were carved or painted. Headboards were low and inconspicuous. The trundle-bed rolled under a large bed. The day-bed of Jacobean or William-and-Mary type was a long flat couch with one end raked for the pillow; carved, crested, caned.

Box—Bible-box, desk-box, etc., decorated with carving, especially early Jacobean.

Chair—banister-back, with vertical balusters or spindles, Jacobean pieces carved, later plain, with rush or braided husk seats; heart and crown banister, and heart and scroll banister—so named from pierced design and outline of crest. Cromwellian—early Jacobean type, low back with broad horizontal top splat, often upholstered, like the Italian Renaissance model. Flemish scroll—feet, cresting, and vertical back panel carved with reversed scroll motifs in Flemish style; William-

and-Mary type. Fiddle-back and vase-back—outline of middle vertical splat suggests a fiddle or a vase; Queen Anne type. Ladder-back, slat-back—17th Century, several horizontal splats in back, like rungs of a ladder; straight, arched, spooned, or waved; rush or husk seats. Mushroom finials—flat knobs on ends of arm supports, 17th Century. Roundabout chair; very fine Queen Anne examples. Spanish scroll foot often used. Spoon-shape—scooped or hollowed back; Queen Anne type. Turned chair—constructed of turned members, like the President's Chair of Harvard, and the Carver and Brewster Chairs made for these Colonial Governors. Wainscot—solid wooden back with crested top, often carved; wooden seat; Jacobean type. Windsor—back and arms supported by slender spindles: bow-back, comb-back, fan-back, hoop-back.

Chest—oblong, oak, paneled and carved in Elizabethan and Jacobean styles. The Connecticut Chest, mule type, late Jacobean, two drawers below a paneled chest, carved with sunflowers; the Hadley Chest, same type, one drawer below a three-paneled chest, tulip carving. Chest of drawers in early use. Chest-on-chest, double-bodied. Dutch Dower or Bride Chest, of Pennsylvania, with drawers across the bottom; tulips, etc., painted on a black, white, or blue ground.

Cupboard—early Colonial models for clothes, food, etc. An important piece. Tudor and Jacobean

types of oak; court, press, and livery-cupboards; rectangular or with splayed—slanting, sides; double-bodied, one or both of which is closed with solid doors, or one is open to display pewter, pottery, or plate; elaborately ornamented with carving, applied spindles, and moldings. Simple side and corner cupboards, open or closed, were of maple, cherry, etc., often with shell tops, scalloped shelf edges, interiors brightly painted.

Desk—early Colonial: writing box set on table; large desk-box with drawers, or slant-top—slope front, on open framework; or on framework with one or two drawers; also set on chest of drawers. Late Colonial: slant-top desk on chest of drawers, front—straight, block, bow, serpentine, or bow and serpentine combined. The Goddard desk, made by Goddard of Newport, Rhode Island, has a block front. The historic Governor Winthrop desk of Connecticut origin, is of this type. The secretary has a closed bookcase, solid or with glassed doors, set on top of the desk.

Form—bench; early type: short, rectangular, with spreading splay legs, and shaped aprons; later of lighter construction and upholstered.

High-boy—an important piece. William-and-Mary type veneered in crotch or burl walnut, set on characteristically turned legs with shaped stretchers near floor. Queen Anne and early Georgian—solid or veneered walnut, inlaid, carved, with gilding; set on cabriole legs; bonnet top. Cabriole

types superb: block fronts with shell carving, broken pediment top, turned finials. Savery models, the acme of elegance: broken pediments, flaming urn finials, foliated scroll carving; apron in scrolled silhouette; walnut; the same type in mahogany.

Low-boy—a dressing table with drawers in the frame, used separately or as a base for a high-boy.

Settle, settee, and sofa—The settle was for use at the fireside or near it: a high-backed wooden bench with solid shaped sides, sometimes winged; made of pine or other local woods; occasionally a combination of table and settle, as in the table-chair. Settee—Jacobean rectangular construction, paneled wood back, shaped arms on turned supports. Settee of William-and-Mary type: walnut, high crested back, upholstered. Settees of walnut or mahogany were very fine pieces, especially those in Queen Anne and Chippendale styles. Early Georgian sofas had straight underbraced legs, seldom cabriole; arms—raked, rolled-over; upholstered seat, back, and arms; camel-back type with curving arched top.

Table—early Tudor types: trestle; rectangular, with legs at each corner; and drop-leaf. Later Colonial types followed period styles. Butterfly—named from the wing shape of the solid brace, fly, or flap which swings out to support a drop-leaf on either side. Card, game, and gaming-tables—

early types are rectangular, flap leaves with hinged leg supports, top of plain wood or covered with baise. Chair-table—like English Jacobean model, with top which turns down and forms a chair back; same as hutch-table. Clover leaf—the top shaped in scallops like leaf petals, a late model. *Console*, pier-table—late Colonial models with or without marble top, tall cabriole legs, carved on knees; used in drawing-room, or as serving table in dining-room. Dining-table—trestle, gate-leg, draw-table, etc., in period styles. Dough-table—with removable top over a kneading-trough. Dressing-table—low-boy or other small oblong table. Drop-leaf—a form popular from Tudor times, with hinged leaves supported by a gate or flap; much used in both the early and late periods, in all sizes; later types with cabriole legs; tops—rectangular, round, or oval. Gate-leg—with two or more turned supports designed like the stationary legs, but which swing out under the drop leaves; large Tudor pieces have two gates under each leaf. Trestle gate-leg table has trestles in center and hinged flaps. Pedestal table—with a central support with three or four legs, popular for tea-tables and other small stands. Pembroke table—similar to English. Pie-crust table in Chippendale style. Pier-table—a *console* often placed beneath a pier-glass. Refectory table of Jacobean type. Sawbuck table—usually of pine with primitive X-shaped supports connected by a stretcher; German types had

stretchers with waved outlines. Side tables of Chippendale type frequent in dining-rooms. Stands—candle stand, small, to hold a candlestick, made in the period styles; Chippendale models are most elegant; stands for tea-kettles are lower; stands for fire-screens are highly decorated in the Chippendale style. Tavern table—small, refectory type, often with drawers in the apron. Tea-table—rectangular with or without tray top, apron cut in silhouette; late Colonial. Tip-top table. Tripod table—popular type in late Colonial period, with turned support and three legs, top often hinged to tip, edge plain or shaped. Trestle-table—early type.

Characteristics:

Typical elements have been noted separately in this chapter under the successive period styles—Jacobean, William-and-Mary, Queen Anne, Early Georgian, and Chippendale.

CHAPTER XXII

AMERICAN FEDERAL

(1790-1825)



PINEAPPLE FINIAL

THERE was a complete turn in the fashion of the day, away from the Rococo of Chippendale's style to the Neoclassic revival inspired by that of Louis XVI and the work of the Adam Brothers in England. Things in the French taste were still in demand and this taste, now being classical, provided gratifying forms and ornament for the homes of the Federal era. The newly established American Republic had a whole-hearted appreciation of this classic style, germane to the Roman Republic, which stood in the thought of the day as the ideal for the foundation of our own Republic. The first examples of the new style were eagerly emulated. Hepplewhite's and Sheraton's books of design supplied the English cabinet-makers with appropriate models, and American skill and taste in adapting the English models furnished the homes of the day with an elegance and beauty never before achieved. There is no period in the history of American furnishings that has set so high a standard of exquisite taste, a standard by which all periods, both earlier and

later, have been consciously or unconsciously judged.

Interest in classic structure and ornament became a fad of society as in England. There was much talk of "the glory that was Greece, and the grandeur that was Rome," and out of it evolved the American interpretation of that dominant style fostered by Napoleon which was the direct work of Percier and Fontaine in France.

The styles in America were not so distinctly separated as those in France, and they merge, one into the other, in a way that is often delightful but sometimes confusing. Craftsmen imbued with the Chippendale mode yielded it slowly, but conformed to fashion by replacing the cabriole leg with a straight one. Sheraton's earlier types were often combined with the Directoire and persisted long after the Empire style was current. They influenced the early work of such men as Duncan Phyfe, even when designing in the Empire mode, just as the lightness and delicacy of the Louis XVI style in France was felt in the Directoire models before its complete abandonment for the massive character of Empire designs. Directoire influence was evident in some of the best of Phyfe's work, and enough of his work may in time be collected to form an adequate presentation of his style.

The short years of this classic period include the distinct styles of Hepplewhite and Sheraton—



PEDESTAL
TABLE
SUPPORT



which concur except on a few well defined points, the Directoire, and the Empire, with the Adam inspiration ever tending to lighten and purify these styles.

However instant was the craving for furnishings in the new fashion, the homes of the late 18th Century did not shift as rapidly as in the 20th, and it took a decade and more, after the break with England following a tea-party in Boston, to change the general aspect of things. Hepplewhite had published his book of designs in 1788, and Sheraton's publications covered the years from 1791 to 1804, so that they provided the very latest designs as soon as there was any appreciable demand for them among the clients of American cabinet-makers. These designs were repeated over and over again by craftsmen in the larger cities, and were often very well interpreted. Elaborate pieces were seldom attempted, so that their works do not rank as objects of art but rather of domesticity, and much excellent work was done in unimpeachable taste.

American Federal (1790–1825):

Hepplewhite and Sheraton:

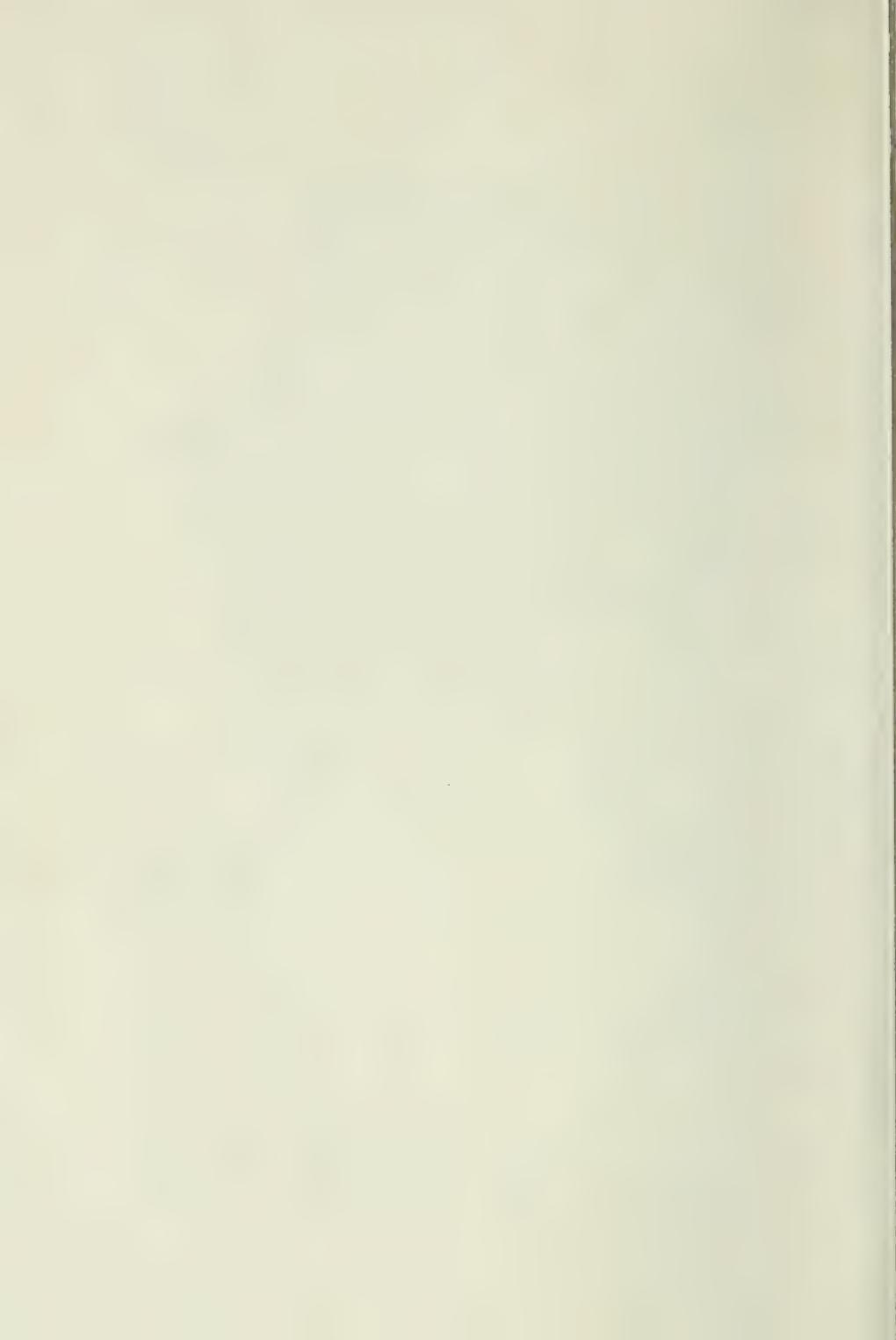
Construction: Rectangular, simple straight outlines, few structural curves except in table tops, fronts and tops of chests of drawers and sideboards, and in chair seats. Chair backs of wood in openwork design—Hepplewhite's models shield-shaped, Sher-

SNAKE FOOT



Among the Authors' Heirlooms.

Fig. 22. The American interpretation of the classic curule form is well illustrated in this mahogany chair in the Empire style, made about 1820. The rolled-over arms with cornucopia motifs above the seat rail, and cornucopia front legs with collared paw feet are all typical of the best American work.



aton's rectangular. Legs—tall, slender; square tapered, or round fluted: Sheraton types usually round, plain or reeded. Spade foot frequent. Casters were in general use. Aprons on tables, etc., were conceived architecturally in strict relation to the piece as a whole. Fine imported woods.

Ornament: Turning, reeding, fluting, and molding in refined patterns of classic inspiration. Veneer, inlay, marquetry; inlay of ovals, rectangles, and bandings disposed structurally on the piece. The American Eagle was a favorite motif and was ingeniously incorporated in Hepplewhite and Sheraton designs, displacing the classic urn and floral motifs. Carving in low relief on chairs. Inlay preferred for Sheraton types; carving for Hepplewhite. Painting in colors and gold, an early 19th Century vogue; motifs in the French mode—medallions, emblems—bow and arrows, musical instruments, etc. Upholstery of fine imported fabrics in soft colorings, seldom in primary tones.

Articles: The fancy chair became an indispensable element in furnishing. Tall clocks were elegantly designed. Tambour desks were typical. High-boys continued in use. The sideboard was evolved by combining two pedestals, supporting knife-box urns in

the Adam style, with a serving table, and eventually these were made into one piece. Tables of Pembroke and tip-top types were fashionable. Sheraton's designs were prominent in chairs, sideboards, settees, and sofas; Hepplewhite's designs found in many beautiful upholstered sofas, the backs of innumerable chairs, and in the finer veneered pieces in satinwood, especially with painted ornament.

Directoire:

Construction: Sheraton influence in the pieces of lighter structure, and Empire influence in heavier models. A nice combining of rectangular and curvilinear forms. Mahogany.

Ornament: Classic motifs typical of Sheraton designs, such as the lyre used in carved chair backs, and arms of sofas, together with Directoire motifs, such as the cornucopia, found in legs of sofas.

Articles: pedestal tables with *colonettes*—groups of slender columns, and feet that scoop outward in a gentle curve carved on top with a single elongated waterleaf, show the combined Directoire and Empire styles. Chairs with slightly rolled-over backs.

Empire (1804–1830):

Construction: Architectural in cabinets, sideboards, bureaus, and desks. Curvilinear iron chairs of Roman curule type; feet—paw,

winged paw, cornucopia, melon, griffin, sphinx-head. Curvilinear in arms and legs of sofas. Mahogany; rarely walnut, curly maple, or rosewood until the second quarter of the 19th Century.

Ornament: Turning; reeding; fluting; carving, sometimes gilded, especially in later work: motifs—anthemion, acanthus, cornucopia with fruit and flowers, griffin, sphinx-head, lion-paw, bear-paw, winged paw, spirals, and pine-apple finials. Inlay; little marquetry or painting; occasional brass inlay in bandings. Brass or *ormolu* mounts very discreetly used; round shapes with chasing, lion-head with ring depending from mouth. Pressed glass knobs, often mounted in metal.

Articles: The gondola or sleigh bed was an innovation, as was the bureau—a chest of drawers with mirror attached. Chairs of curule type were occasionally magnificent, as were the sofas with arms and legs fashioned on the same model, the arms rolled far back in beautiful scrolls, carved at times with swan-heads and necks. Cabinets, desks, and wardrobes were of architectural proportions and design, and were typical of the style.

The most notable cabinet-maker of this period was Duncan Phyfe of New York. His designs show the elegance and grace of the Sheraton style, incorporate the fashionable outline and ornament

of the Directoire and early Empire, and in his latest work succumb to the popular demand for the massive proportions of late Empire types. He used costly and beautiful woods selected with the utmost care, and ornamented his pieces with veneering, reeding, fluting, and carving in unfailing good taste. His work typifies the highest accomplishment of the Federal period, as Savery's does of the Colonial. Like the work of Savery, however, little was known of it, except by those who possessed authentic heirlooms, until The Metropolitan Museum exhibited its collection of his work in 1922, augmented by many loans which showed clearly the trend of taste of this period in its transition from Sheraton to Empire.

There was a great vogue for light colored woods—satinwood, curly maple, and light finished mahogany with lighter wood inlays. Rare imported woods were much used in the finer pieces—kingwood, tulip-wood, snakewood, satinwood, and some rosewood. Curly maple was often successfully substituted for satinwood. Pine, maple, hickory, etc., were used locally, sometimes painted and stenciled.

The vogue for the American Eagle was widespread. It was inlaid on the tops of all sorts of articles designed in the Hepplewhite or Sheraton style, and was in general use in decorations of all kinds from the time of Washington's inauguration. Pictured with a snake in its beak it symbolized the overcoming of the nation's enemies. When

surrounded by stars, it indicated the number of States composing the Union at that time. There were fifteen in 1792, sixteen in 1796, and eighteen in 1798. The Eagle surrounded by eighteen stars was most commonly used from 1798 to 1806.

Soft colorings were preferred for upholstery, which was rarely used in primary tones, even in the bright colors chosen for Empire pieces, such as green, red, yellow, etc. Fine imported fabrics were considered suitable for the furniture of this period—damask; brocade; figured, striped, and plain satin; some velvet; haircloth; leather; and much linen and cotton printed in the English or French manner—*toile de Jouy*, printed from engraved copper plates producing designs in more delicate line-work than the older wood-blocked chintzes. The *toiles* made for the American trade incorporated our national heroes in historic and symbolic scenes, often amusingly, with flags and other emblems. The designs were of Louis XVI, Directoire, and other types. Provincial pieces echoed somewhat crudely the metropolitan styles, although earlier types persisted with tenacity, such as the Windsor chair, developed universally into the common kitchen variety. Both side and arm-chairs of Empire type, and occasional settees of the same sort were general. In the late years of this period the rocking-chair came into common use, a distinctly American ingenuity.

The notable pieces of this period are the Martha

Washington arm-chair with its high upholstered back, the arms and legs of Hepplewhite type; Hepplewhite settees made with several chair backs; Sheraton sideboards; desks of tambour type; and the many small tables fashionable at this time. The satinwood pieces are the perfection of elegance, especially when painted in the charming manner of the day. A Hepplewhite chest of drawers made of satinwood and mahogany combined, shaped in that subtle serpentine curved front so well done at this time, and set up on French bracket feet of astonishing delicacy, is a piece so suggestive of this mannerly era that it is evidence of the high standard of all the fine work of the day. Smart little desks, tall, slender and rectangular, also of mahogany and satinwood, are equally alluring. A pedestal dining-table by Duncan Phyfe, the pedestal formed of four slender columns, is a type that has never been improved. But a glance at a perfect specimen of an American Empire sofa with the suavity of its curvilinear outlines which betters the neck of the swan, often carved in its arm supports, will convince the most skeptical of the command which American cabinet-makers had gained over their material in the realm of the industrial arts.

A brief glossary will give a review of the most characteristic articles.

Beds—four-poster type with tester, of graceful light construction in Sheraton type; heavier in

the Empire style. Tapering posts, often nicely carved. Testers of Sheraton type either covered with drapery or uncovered; when visible, frequently painted with floral ornament and decorated with applied carving. Empire posts—plain, and turned, or heavily carved in spiral reeding, foliations of acanthus. Posts often end in pineapple finials without testers; low headboard; foot-board infrequent. Empire gondola or sleigh bed, with both headboard and foot-board rolled outward at the top in a curve resembling that of the Empire chair back, and the sides sloping between their tops.

Bookcase—Sheraton types are double-bodied, the upper section receding a little; made in two or three lateral sections, according to size; glassed doors above and occasionally below, generally ornamented with tracery. Empire models similar but heavier, stand solidly on the floor without feet, the tracery on their doors heavier and sometimes carved and molded.

Bureau—a development of the Empire period, with mirror attached by side uprights. The name, *bureau*—French for desk, was given this model because, in the straight-front chest of drawers of this period, there was one drawer with a drop-front for use as a writing desk.

Cabinet or *cupboard*—both side and corner models, glassed, with traceried doors. Empire types similar; top—straight, or swan-neck pediment crested by a vase finial; double doors rounding in

a single arch; corner pillars frequent, with acanthus capital and spiral turning. Empire corner cupboard sets up on bracket feet.

Chair—Sheraton arm-chairs—upholstered, except the arms which curve downward to the vase-shaped supports. Many side and arm-chairs of Hepplewhite and Sheraton designs. The fancy chair of Sheraton type in great vogue, painted—white and green, black and gold, etc., gilded for the drawing-room; caned, rush-bottomed; bamboo and other exotic types. Picturesque landscapes painted on curly maple sewing and rocking-chairs. Windsor chairs and settees still popular, often bamboo turning. Empire side chairs, straight legged or curule type; top-rail concave or rolled back. Arm-chairs similar, occasionally bow-backed with rudimentary arms continued from the side uprights along the sides of the seat. Sumptuous arm-chairs with roll-back arms and outspreading cornucopia legs, similar in type to the sofas, are among the fine designs of this style. Rush-bottomed chairs often painted and decorated with gilt ornament. Later types upholstered, padded arms with swan-neck or other typical support.

Chest of drawers—often of Hepplewhite type with satinwood and mahogany combined, serpentine front, tall gracefully shaped French bracket feet. Other types had straight fronts, the upper drawer front often designed to pull down for use as a writing-desk; these frequently of Hepple-

white design. Empire types made in the same way.

Desk—with or without bookcase top. Sheraton secretary type—straight front, three drawers set on turned legs, upper bookcase section receding, double-doored, glassed in pointed arch panes, top slightly crested with middle and side turned finials. Hepplewhite type—straight front with drawers, or serpentine, with tambour sliding doors above, or both above and below; combination of mahogany and satinwood in vogue. Occasional small desks of Sheraton type on tall reeded legs with casters; a small rectangular compartment set on a flat stand with a single drawer, the top a folding flap which unfolds for writing. Slant-tops still used. Empire models of secretary type, very tall, straight drop drawer-front. Other models architectural in Egyptian or Greek style.

Settee, sofa, couch, lounge—many Sheraton and Hepplewhite models. Hepplewhite influence prominent in fine examples veneered in satinwood, etc., with painted decoration. Settee designs follow Hepplewhite and Sheraton chair backs. Many of curly maple with painted decoration, often picturesque scenes. Lyre motif used by Phyfe in open scrolled sofa arms. Sheraton designs frequent in Phyfe's work. Empire upholstered sofa the acme of this style and incomparable for beauty of outline, following curule types; out-curving legs and arms; feet—cornucopia, paw, winged paw, turned. Phyfe upholstered examples especially fine. Set-

tees and couches, or lounges, were made in many designs, their frames often painted and decorated with a gilt stripe edged with black which ran into the anthemion ornament upon the scrolled members.

Sideboard—a new development of Adam inspiration, a side-table flanked by two pedestals with classic urn knife-boxes; later made in one piece, either flat topped or higher at both ends. Sheraton models popular. Empire type—large and massive, with two or three lateral sections; corner pilasters or columns upholding the flat top, or upholding a flat section divided into drawers. Lower doors with rectangular or arched paneling; back-board plain or with shaped top.

Stools—were of ottoman type with a solid wooden base and a deep upholstered top.

Table—many varieties were made in Hepplewhite, Sheraton, and Empire styles, decorated in veneer, inlay, especially banding; dining, card or gaming, breakfast table, buffet or side-table, candle stand, with especial attention given to sewing-tables, tea-tables, tip-top tables, and those of the Pembroke type. Empire types were made in many varieties. Dining-tables were of pedestal design in extension types, the additional leaves either inserted or drop-leaf. The center-table was fashionable, of pedestal type, the pedestal often elaborately carved; the feet sometimes winged paw; tops both circular and rectangular, some with dou-

ble tops which could be turned on the pedestal and then opened like a book, or one leaf could be turned against the wall—a fitting background of dark mahogany for candlesticks and ornaments. Many tables were oblong and narrow, with drop-leaves on both sides. Phfye's pedestal tables with urn, *colonette*—four small columns, or lyre-shaped support, were among his finest pieces, as were the tables with end supports in lyre form or *colonette*—with a pair of slender columns; the out-curved curule legs, four on the pedestal, often carved with waterleaves along the whole top, were characteristically tipped with a broad brass ferule shaped to the leg and standing on a caster. Sewing-tables or work stands were square or with cut and rounded corners, pedestal supports, and curule legs. Pier-tables often had carved dolphin or *colonette* supports, and were typically backed by a mirror between the top and the large bottom shelf, of equal size, placed just above the floor.

Wardrobe—with long doors, used in place of high chest of drawers; feet—round, melon, ball, paw. The front decorated architecturally with pilasters or pillars with carved capitals supporting a cornice.

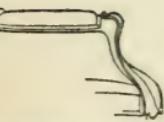
Characteristics:

The typical elements are classified separately in this chapter under the successive styles—Hepplewhite, Sheraton, Directoire, and Empire.

CHAPTER XXIII

AMERICAN VICTORIAN

(19th Century)



REVERSED
CURVE ARM
SUPPORT

QUEEN VICTORIA had as little to do with the American furniture we have long called Victorian, as Queen Anne had in her own country or in ours. Still the name persists and conveys a meaning, and as no other name has taken its place, it will probably remain; although the style was more directly influenced by that of Louis Philippe from France than by its Victorian interpretation from England. Things in the French taste being accepted as desirable, furniture makers no doubt searched their books of designs for French models, and hit upon many Hepplewhite and Sheraton designs in the French style. French was still the "polite" language of the world, and it was the fashion to call things by their French names. In society, the what-not was known as an *étagère*.

This was the style sequence:

1. The belated Empire, often with purely classic outlines, and extremely beautiful.
2. The French Rococo, the best examples with graceful curvilinear elements and abundant ornament.

3. The Neoclassic mode, made frequently in exquisite taste with nicety of proportion, occasionally reminiscent of Adam.

4. Various interpretations of Hepplewhite and Sheraton models, with a little of everything under the sun from japanning to lacquer, paint, wood graining, gilding, and bamboo.

The sequence of materials—mahogany, rose-wood, satinwood, black-walnut, French walnut, ebonized wood and gilding, characterizes the styles.

The rosewood and walnut styles are the ones most in need of co-relation, as the Empire style is well-known, and pieces in ebonized wood belong more particularly to the years of machine-made models, with bracket and spindle elements illy adjusted to the design of the piece either as structure or ornament, a type not unlike the Eastlake models of England.

Several articles are typical of the period: the bureau with swinging mirror attached, and a marble top; the marble topped center-table and side-tables; and the over-stuffed chair and sofa.

The furniture designer used nosegays freely, as well as fruits, and scattered flowers and leaves to decorate his pieces. These he combined with formal scrolls in a manner typical of the period. His handling of reversed curves in the arm supports, front legs, and chair and sofa backs, was his real opportunity to express individual good taste and artistic ability, and a close study of these elements



CARVED
SEAT-RAIL
ORNAMENT

PIERCED
SCROLL
BRACKET

in the furniture of this period will reveal some excellent designing and workmanship. Even the jig-saw scrollwork, which has been often jeered at, will not infrequently reveal excellence of design. Though this type of work lacked the slow and patient craftsmanship of the 18th Century wood-carver, it was procurable at a moderate price, and some sort of knowledge of beauty and design was thus brought into many households, which helped to arouse a wide-spread interest in beautifying the home.

A brief glossary of Victorian models gives an idea of the taste of the day.

Armoire—in general use in the South, less common in the North. Designed to match the bedroom suite, called bedroom set: generally half shelved, the other half a wardrobe.

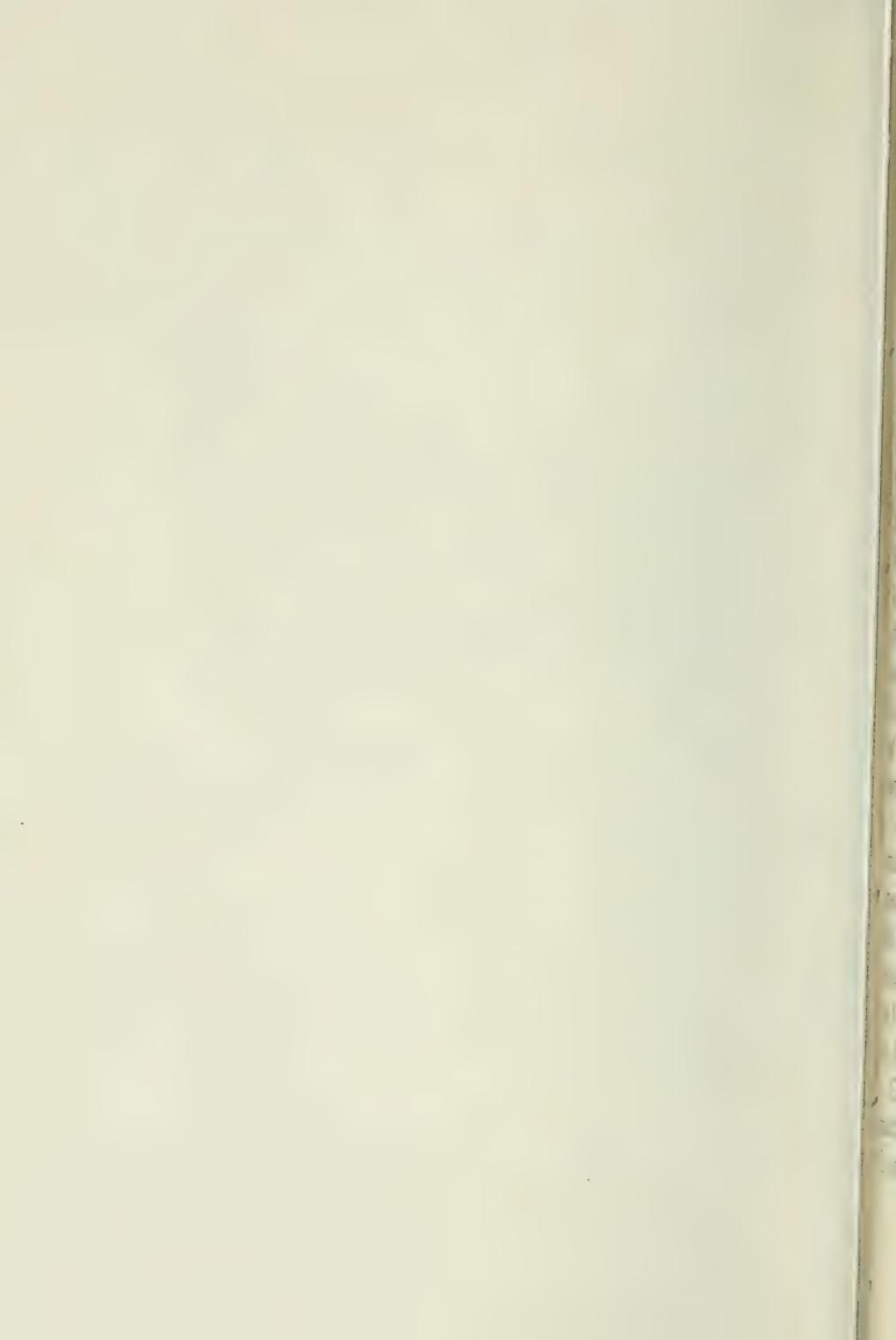
Bed—Federal type still used. Turned spindle headboard and foot-board. Empire model with solid rolled-over headboard and foot-board. Fashionable black-walnut type with high molding-edged headboard and lower foot-board, shaped in scrolls, or broken pediment; applied simple carving in oval cabochon centering conventionalized floral branch work; simple turned or elaborate carved urn finials at crest and on side supports matching the *armoire*, lady's secretary desk, and bureau.

Bookcase—top—straight cornice with or without finials, broken pediment. Built in two or more



Among the Authors' Heirlooms.

FIG. 23. A charming little mahogany settee (1840-50) with the scrolled cresting typical of the Victorian style. Shaped top-rail, higher at one end, sweeping in reversed curve to seat rail, and ending in a molded circular patera. In-curved front seat rail, edged with shaped molding, ornamented midway with carved shell flanked by a formal leaf cluster. Short curved legs topped by the same leaf cluster, end in scroll feet with casters.



lateral sections, three in vogue. Long glass doors often with a single drawer below.

Book shelves—much in use, three or four hanging shelves, or in whatnot form to stand on floor; supports—scrolled bracket or turned spindles; shelf edges straight or shaped, molded, plain, or with waved lines.

Buffet or sideboard—an important piece; rather fancifully conceived to match the dining-room set. Empire type pronounced: single-bodied with two lateral drawers above three or four cupboards and a single long drawer below; classic columns on paw feet; a small model with mirror back and open lower shelf, no cupboard. Double-bodied buffet, the upper section open shelved, with an occasional small cupboard. Often an inconspicuous low piece, like the French *bas-de-buffet*, with marble top. Top of open shelved buffet designed like the bookcase and bedroom set.

Bureau—part of the bedroom set and made to match it, the design of the tall mirror frame repeating that of the headboard, with occasional little side bracket shelves. Applied carving, molding-edged drawers, usually four, the apron often used as front of a secret slipper drawer; long top drawer, or divided laterally. Bracket feet on casters.

Cabinet—rarely found except for curios, matched the set or in Empire or Georgian style. Casters.

Chair—curvilinear French model of side and arm-chair, ample seat, back often greatly raked; upholstered. Spindle type with caned seat, turned legs and underbracing; Empire or Sheraton style. Rosewood side chair often with single cross splat, the arm-chair upholstered; carved framing. Louis XV types in modified form very fashionable. Over-stuffed pieces new: tufted or plain, side chair, arm-chair, and sofa; gimp and fringe, long or short; frequently with casters. Many novel fancy chairs. The rocking-chair—a very distinctive American type in general use, both side and arm-chair models set on curved rockers protruding from the back, so designed that the chair was comfortably balanced when rocking or at rest. A later type of spring rocker was set on a permanent frame.

Chiffonnier—an exotic, often an imported piece; a high chest of drawers with shorter legs than the earlier high-boy. Occasionally made to match bedroom set. Casters.

Desk—several varieties of French and English models; secretary type with bookcase top in the library; small lady's desk or secretary, usual in bedroom or *boudoir*. Writing-table frequent in library.

Hat-rack—for floor or wall, usually of walnut, and often incorporating a convenient mirror in its design. Simple hanging type: a mirror frame with turned wooden pegs for hats and coats, later ornamental hooks of brass. Floor rack: often an im-

portant piece, with a pier-glass; sometimes crested by a mounted deer's head or antlers.

Lounge—a fashionable piece—between sofa and couch, for the back parlor, library, or bedroom; over-stuffed, usually deeply tufted, and trimmed with long fringe which often covered the turned legs. Head-rest slightly elevated for pillow. Casters.

Mirror—long pier-glass, and large overmantel mirror, gilt molded plaster frames in the French style. Cheval-glass swung in a frame, to match bedroom set.

Secretary—occasional, with fine sets of library or bedroom furniture; drop drawer-front, slant-top, or cylinder—solid roll-top, lower desk section; bookcase with glass or wooden doors in top section. Occasional odd piece not made in the style of the set. Casters.

Settee—in the French style; a small lady's sofa, reversed scroll top, higher at one end with crested carving, and bowed to meet the front seat rail. Seat—very low, for two persons, serpentine front, carved seat rail, with shell and foliage ornament; scrolled legs on casters; upholstered seat and back.

Sofa—a prominent piece, for two, three, or four persons. Back variously outlined in serpentine curving, either uniformly low with slight cresting midway or at either end; emphatic cresting similarly placed; the molding of the shaped back continuing into arms and front legs; the crest and sometimes the corners emphasized with ornate

carving. Back and sides raked. Upholstered, arms solidly or with elbow cushions. More severely outlined frames were ornamented with a small oval gilded metal medallion usually decorated with a classic head; of rosewood with lighter wood veneer, outlined by a small twisted metal cord. Mahogany and walnut much used.

Stool—a vogue for the footstool, variously called hassock, ottoman, etc. The term ottoman was also used for a large stool, the seat of chair height or slightly lower; a fashionable model without feet, the top and four sides upholstered and tufted, sometimes trimmed with fringe; sometimes on casters. Typical footstool—very small, Rococo. Empire type. Hassock—a carpet-covered box-shaped floor cushion.

Table—center-tables—large and small, round, oval, or scroll edged with rounded corners. Black-walnut pedestal type popular, with four feet. Felt or leather covered tables used in libraries. Dining-tables—extension type, the ends pulling out for insertion of extra leaves; turned legs on casters; Empire type on pedestal; drop-leaf type on four turned legs, swinging bracket supports. Small ornate stand with porcelain plate in-set in top. Nests of four small tables from China, known as teapoys, were rarities but highly prized, usually gold decoration on black lacquer. Cottage tables with turned bead, spiral, and baluster legs, painted to match the set in green, blue, rose, yellow, etc.,

sometimes with added enrichment of broad gilded lines shaded in brown, a stenciled bouquet or other ornament in the center. Serving table in dining-room in Empire or Rococo style; butler's tray for practical use—large deep oblong rectangular tray with handles, set on an X-shaped folding support. Sewing-tables were capriciously designed as fancy decorative pieces, sometimes lacquered, painted, and inlaid with mother-of-pearl, floral designs popular. Toilet-tables were often made of an unfinished pine frame with an upright to support a mirror and drape a canopy, and were commonly over-draped with white dotted muslin over pink or blue paper-muslin, canopied and ruffled; the mirror in a gilt frame.

Wardrobe—made to match the bedroom set, often half clothes-press, for hanging clothes, and half shelved.

Wash-stand—designed like bureau, but smaller, usually without mirror; marble or wooden top.

Whatnot—usually separate piece, not matching the set; of rosewood, mahogany, black-walnut, bird's-eye maple, later of imitation ebony. Shelves were the same size or graduated; supports were elaborately scrolled, often decreasing in size as they ascended, the top crested, sometimes with finials. Simple examples with turned supports. Corner whatnots much in vogue.

Characteristics:

LEG: Curvilinear or straight. Louis XV cabriole

type, interpreted in a sweeping curve continuing the long characteristic sweep of the arm support. Turned in various patterns, often spirally. Straight leg of Louis XVI type elaborately designed. Front legs straight, and back legs flaring in Empire and other models. Table legs suggest many earlier styles; center pedestal with four legs, and often four additional bracket or column supports.

FOOT: Plain, curved, scroll, turned, paw. Casters.

SEAT: Shaped, tapering toward back; circular; rectangular, with rounded edges. Upholstered, plain or tufted; over-stuffed with tufting, puffed edge, cord; gimp and fringe on front and sides. Rush; cane; wood, on painted cottage furniture.

ARM: Shaped in reversed curves, curved in conformity to seat, or straight. Support—reversed curve, vase-shaped, spiral or other turning. Upholstered—over-stuffed solidly to seat, plain or tufted, edged with cord; arm alone covered; or top only, padded, and edged with gimp. Some types edged with long or short fringe to match seat edging.

BACK: High, low, or medium; raked, often excessively, or nicely shaped in a sweeping reversed curve. Flat; curved around the seat, sometimes very far around it; rolled back at top. French styles common to many Hepplewhite and Sheraton models; framed shield and

oval backs; some suggesting Adam designs; one or more horizontal scrolled splats. Typical Rococo backs have widely flaring tops with narrow waist lines as they join the seat. Low backed Jacobean or Italian models; high-backed Flemish or early Colonial models.

TOP: Shaped, curved, or crested on chair, sofa, bed, and bureau; broken pediment with turned finials, or carved and sometimes draped urns in the classic style. Straight edged Jacobean; curved and carved cresting on Flemish or English Restoration; rolled back Directoire and Empire models.

CONSTRUCTION: Rectangular forms occasional in Jacobean, Flemish, or Italian chairs. Curvilinear forms in Empire, Louis Philippe, and Louis XV. Neoclassic types, reminiscent of Hepplewhite, Sheraton, and Adam. Over-stuffed chair, lounge, and sofa. Later, nondescript types combining curious bracket forms. Mahogany, maple, and curly maple used in Empire types; rosewood and mahogany in Rococo types; black-walnut, satinwood trimmed with rosewood, and its grained imitation trimmed with walnut, in Neoclassic and other Georgian types; later, French walnut for veneered ornament; enameled wood, usually ebonized, or *papier-mâché* in later types.

ORNAMENT: Carving in natural floral, leaf, and

fruit motifs, clustered nosegays, solid or open designs, or both combined, for cresting on chair, sofa, headboard and foot-board of bed, and bureau; shell and conventional scrolled cresting; waved outlining on molded shelf edges. Enameling imitated black lacquer with painted designs of flowers and fruits, with classic scenery, etc., in gold, colors, and mother-of-pearl. Veneer in crotch-figured mahogany. Painting in delicate solid colors; or wood graining and stenciling on cottage types, ornamented with applied carved leaf of walnut, and conventionalized floral ornaments and molding; or painted with floral and leaf motifs in natural colorings and gold. Brass and *ormolu* decorative mounts—ovals ornamented with human heads, fine twisted lines outlining veneered paneling, especially on ebonized wood ornamented with gold lines, and exotic wood inlays and veneers. Drawer pulls of wood in form of knob or clutch handle carved in leaf forms. Key-plates—inconspicuous, if of metal; carved in leaf forms, if of wood. Upholstery—figured damasks and brocades, plain or striped velvets, plain reps in silk or wool, black haircloth, flowered chintzes of Victorian type; tufting and puffing; cord, gimp, and fringe.

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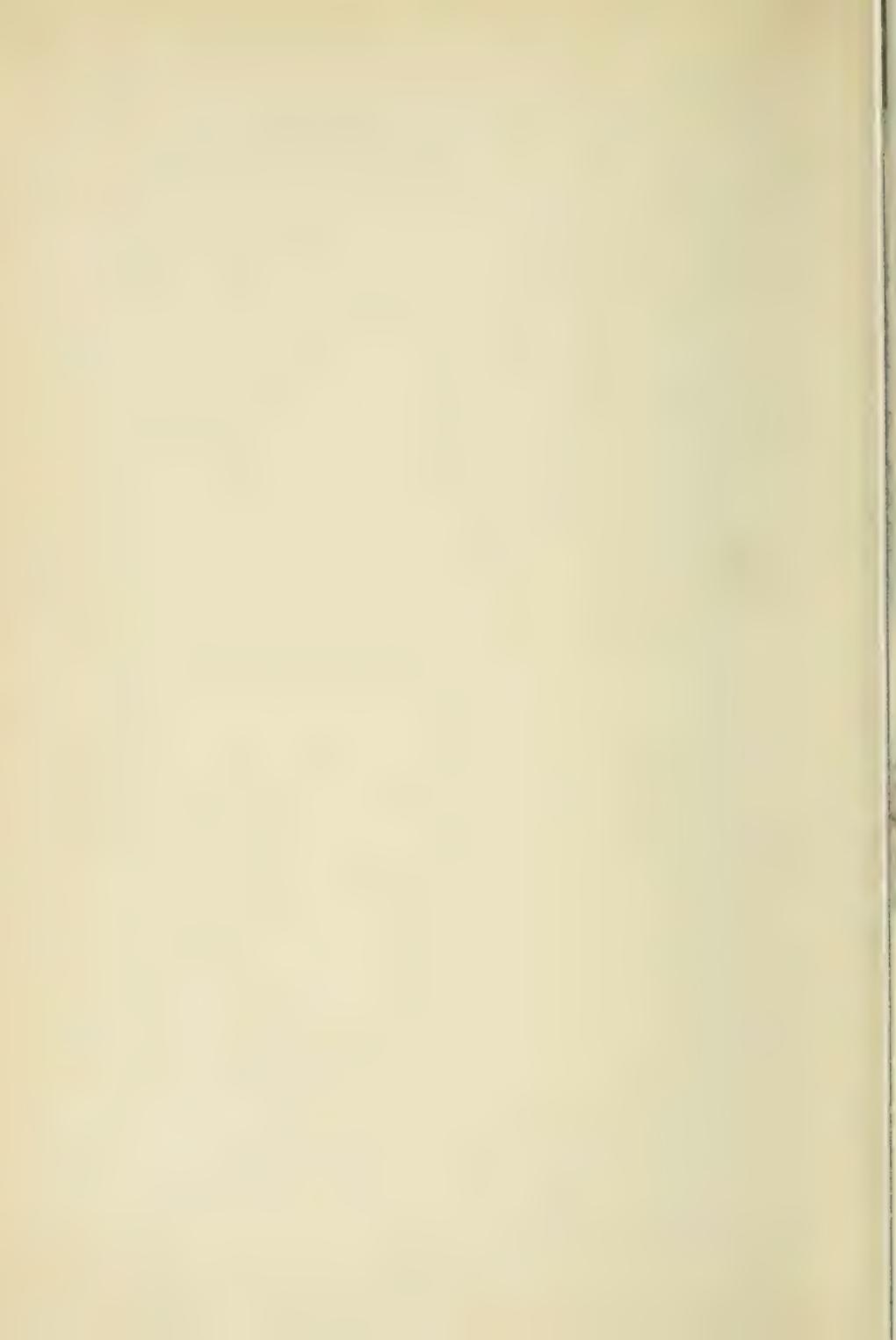
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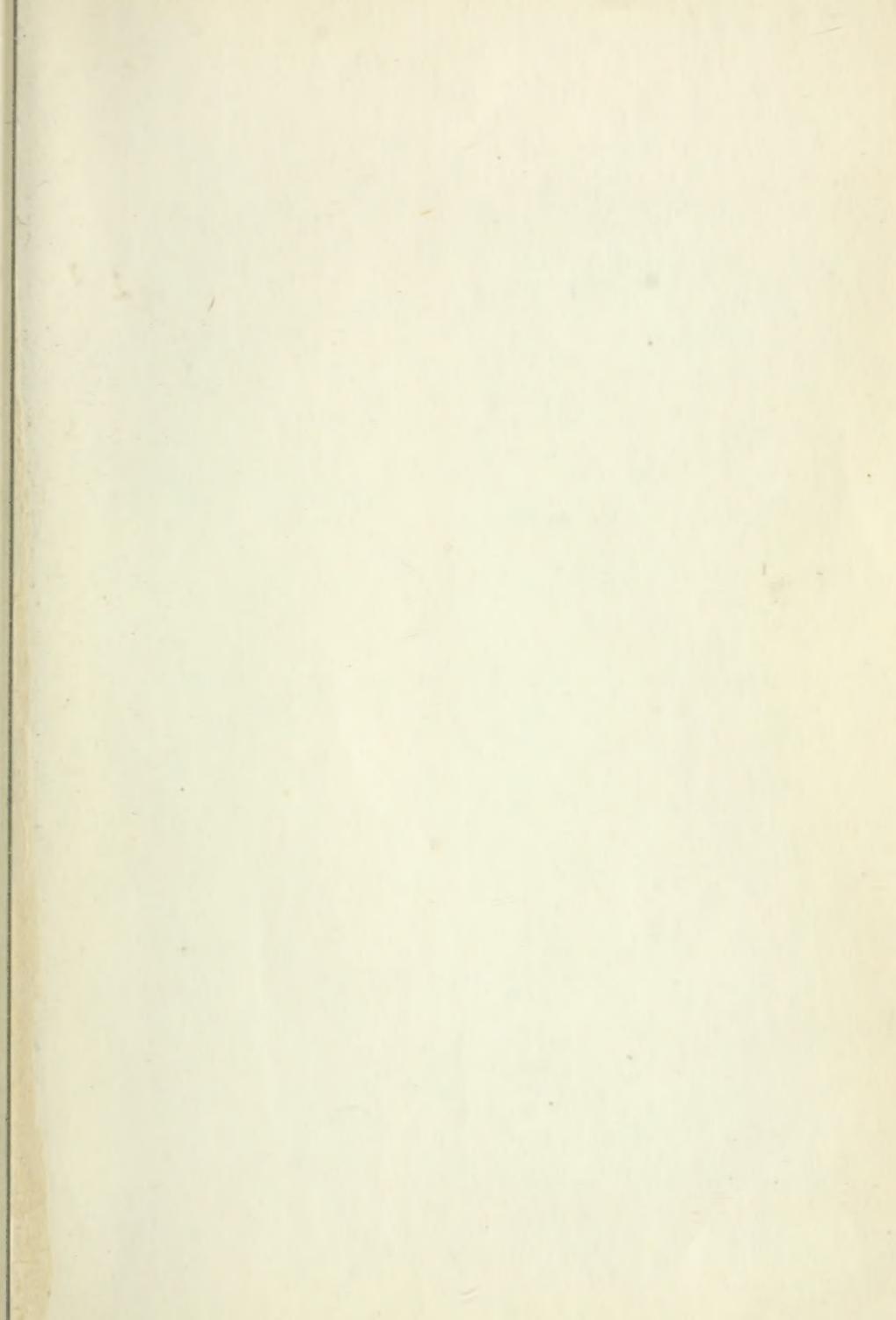
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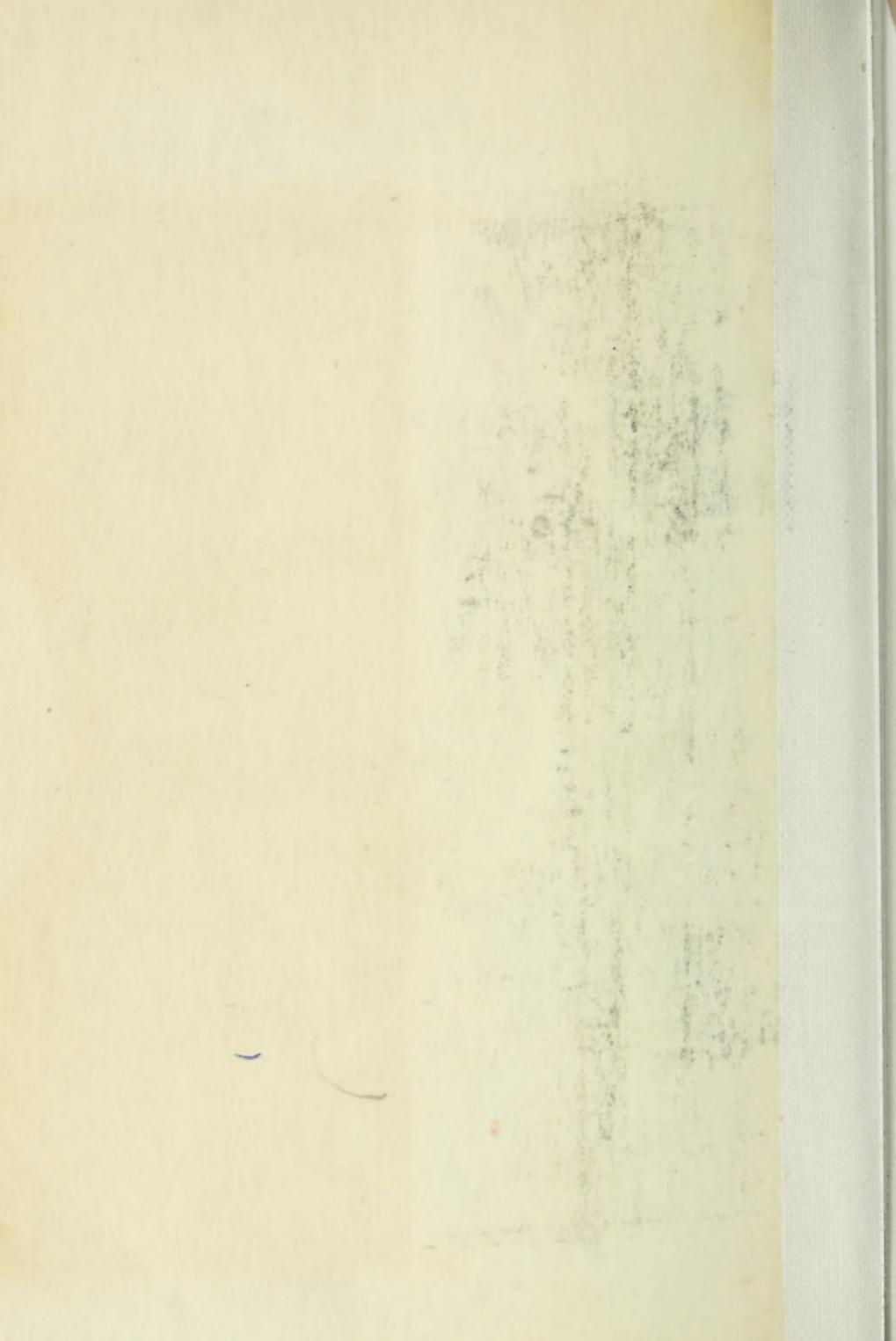
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